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NEW YORK: SATURDAY, OCTOBER 13. 1888.

PRICE TEN CENTS.

NYM CRINKLE'S FEUILLETON

Coquelin an Artist of Matchless Finesse and Plastic Versatility-His Theory of the Illusion of Spontaneity in Practice-The Impersonations of Mascarille and Noel Described and Critically Considered-The French Actor's Work Classed with the Mathematics of Art-The Status of Some of Our Representative Artists Judged by Coquelin's Standard-Jane Hading as Claire in Le Maitre de Forges.

From the initial representation made here by M. Coquelin we are to conclude unhesitatingly that he is an artist of matchless finesse and most plastic versatility.

What he did was done with the perfection of method, and to the trained eye it was what Steele Mackaye has called "the illusion of spontaneity," something that is as distinct from spontaneity itself as a sunset is from a chromo

It is M. Coquelin's claim that dramatic art at its best is always the illusion of spontaneity, without the spontaneity. On this basis all that he does is calculated, adjusted and perfected by the reason, the judgment and the will, and is never disturbed by any feelings of the moment.

To know just how perfect this calculated work may be made one must see Coquelin.

And it might as well be acknowledged at once that as art is always a conscious endeavor this kind of work offers us the best example of what art can do in the representative work of the stage.

He selected for his first night's performance at Palmer's Theatre the Mascarille of Mo liere's "Les Precieuses Ridicules," and the Noel of Mme. de Girardin's La Joie Fait Peur.

Two roles that are alike only in the fact that the personages are servants, and they are as unlike as stage skill could make them in the representation.

The principal, in fact the only scene of Moliere's abbrieviated sketch is that in which Mascarille, in the lace and wig of a marquis, plays upon the vanity, the susceptibility and the egotism of two silly women, with his absurd wit, his exaggerated manners and his pedantic flattery, only to be exposed and beaten in the end.

This scene was made exquisitely enjoyable by M. Coquelin. Seated at the footlights between the women, his whole range of exhibition is limited to facial and vocal lines.

When, therefore, it is said that this scene, lasting about fifteen minutes, was made one of the most amusing that an English audience ever saw, that the shallow claims of Mascarille to be a wit were suavely persuasive, even while they were transparent; his epigrams, loaded with complaisance, affectation, far-fetched gallantry and a certain heartiness of fraudulency: that his face reflected with marvellous mobility every sentiment and every impulse, and his conversation appeared to be an impromptu, it will be seen that a master of this kind of work had been present.

Moliere's comedy is reduced to a one-act pasquinade, in which M. Coquelin portrays an effusive, fluctuant drollery, and a sort of costume coxcombry that are inimitable.

In the Noel of Mme. Girardin's comedy the conditions are changed.

Those of my readers who have seen Boucicault's Kerry will recall this little drama with its paternal old serving man, the confidant, advisor, friend and protector of a family of girls. It is humor of a tender and pathetic kind, quite distinct from the mingled satire and burlesque of Moliere.

One scarcely recognized Coquelin in the change. He had conformed his body, his gait, his expression and his voice to the requirements of the part. All the characteristics of the serving man, whose trivial duties no less than his mannerisms had become automatic,

were instan ly apparent. The frivolous, shallow, extravagant, ebullient Mascarille had disappeared, and the bent, deliberate, crafty old servant, considerate to a degree, knowing nothing in life but his animal loyalty to Mme. Des Aubiers and her girls,

We saw here what intelligence, directed to the perfection and adjustment of details, will

There was no margin left for the play of impulses or feelings that might arise out of the scene itself. It had to be all done as preconceived; every gesture and facial expression was

cunningly calculated and flowed and fitted nicely. We saw this in the automatism of the old servant who, when most perplexed and anxious, did not intermit the avocation of years, but went about arranging the furniture like a machine. We saw it in the physical conditions. All the signs of indurated joints; of a body bent to one long line of duties; of limbs inured to one subservient form of gesture. All the deliberation of experience; all the patience of faculties no longer e'astic; all the cunning of a heart given up to the narrow circle of servile affection; all the dignity and all the pr. sumption of one who had become a necessity of the establishment and the deposi-

tory of all its secrets. No free range of emotion in all this, but a marvelously calculated demeanor that was in itself an illusion as perfect as the intelligent adjustment of means to ends can make it.

There is, however, one scene in this charm

I mean to say that M. Coquelin's emotions, at hearing and seeing Adrien, were not emo-

I mean to say that Dion Boucicault's were. I mean to say that in all good acting there is an unpredicable current of genuine feeling evolved, if the heart is implicated in the work.

I mean to say that real tears, while they cannot be commanded by the volition, are commended by the sympathy.

And furthermore, that the most precious things in acting, no less than in life, are those things which bubble up like a clear spring from the inner depths of the consciousness through all the perfunctory plants of our art and sing the message of sincerity.

The real human heart that even actors take with them at times upon the stage now and then insists upon contributing a genuine beat of its own.

A man who throws himselt on his knees in the presence of death and appeals to the Infinite may be imitating the prayer-book.

But there is something unlike in a perishing soul and a parish clerk.

The absolute finesse of M. Coquelin's work belongs to the mathematics, if not strictly to the dynamics, of art.

It is art, clearly. Let us not confuse these things; for art in anything like a rational definition must be limited by conscious endeavor.

The trouble with M. Coquelin's theory is that it shuts out all those cosmic and instantaneous energies, without which art is a mere mechanician.

In this purely academic dilemma formalism is very apt to destroy freedom.

Carlyle's forcible allusion to a picture of fire that neither illumined nor warmed once or twice came to my mind when M. Coquelin No audience ever mistock that pulsation for was compelled to deal with emotions.

It is pertinent to say at this time that the performance at Palmer's Theatre presented all that is best in the French school. I cannot imagine the actors of any other school getting so much out of Moliere, and reasonably enough no other school has such a wealth of special Moliere traditions.

In praising the performance one is held firmly to what is legitimate acting. Pretentiousness of stage accompaniment was not thought of; ensemble was overlooked. Machinery was ignored. Properties were subsidiary. Costumes were correct without being impertinent. We came away thisking of the acting of Coquelin and his associates as we think of one of Pope's poems, a masterpiece of wit and adjustment, but not as we remember a chanson of Beranger's, that bubbled up out of a sad heart and went nestling somehow into all other hearts.

Jane Hading made her appearance on Tuesday night in George Ohnet's Maitre de Forges. As the Claire de Beaulieu of that much adapted piece she was a revetation of refined excellence to us all.

There is a clearly defined personal charm of character to the woman herself which has to be taken into account as well as her dramatic skill. The delicate dignity of demeanor and earnestness of intention throughout were not added by training.

Divested as the performance was of all enforced and overwrought theatrical manifestations, it nevertheless won the best encomiums from good judges of acting by its simple intensity, its naturalness of means and its evenly wrought out consistency and symmetry.

She recalled at times by her mute eloquence the best heart work of Clara Morris, and at others reminded me by her exquisite gradations of feeling of Seebach.

Those who saw The Forge Master done in English, and recalled that the actresses who appeared in it seized only upon the melodramatic situations, must have been astonished at the power of this artist to lift the minor incidents of the play into acute significance.

By far the finest scene in her treatment was that with the Forge Master on the night of their marriage, and she so vividly portrayed the womanly terror, repulsion, remorse and fright of a proud, sensitive nature that the incident took on new color and meaning.

From one study of this admirable artist I am inclined to give her credit for a good many qualities which M. Coquelin does not think it necessary for an actor to possess.

I am also disinclined to attempt doing her justice |in a quick summary, for hers are merits which stimulate something of the earnestness and thoughtful care that they themselves NYM CRINKLE. evince.

Actors' Fund Jottings.

The Board of Trustees held their regular monthly meeting on Thursday last. There were present A. M. Palmer, president; H. C. son, second vice president; Harrison Grey Fiske, secretary, and Trustees Louis Aldrich, Martin W. Hanley, Edwin Knowles, Harry Watkins and E. G. Gilmore. The regular routine business was transacted. The expenditures for the month of September for relief, tunerals and necessary expenses amounted to \$1 675 55. The Membership Committee reported that the receipts for membership dues for the current year to date exceeded those for a corresponding period in any previous year. The Dramatic Bureau Committee reported that the affairs of the Bureau were in a highly satisfactory condition, the volume of business transacted thus far having exceeded the utmost anticipations of its most sanguine friends, and its methods seemed to meet with the hearty approval of all concerned.

The Reading Room Committee reported that during the month of September 9 336 professionals had visited the Reading Room-an average of 373 a day. The first Fund benefit this season is to be

given in New York on or about Nov. 15. The Seventh Annual Reports seem to be in great demand, and are being rapidly distributed among members of the Association and the profession generally. These Reports contain the speeches delivered at the commemorative exercises of the Fund's seventh anniversary, which were held at the Madison Square Theatre last June, and can be obtained by any professional on application at the Reading Room.

The Press Club will hold its Fall reception at the club house on Thursday evening next. A number of professionals will take part in the entertainment.



CAMILLE D'ARVILLE.

ing little drama in which the actor's methods | an illusion. A hundred answering throbs, and claims may be fairly judged with some. thing of exactitude, and where we have a good opportunity of learning how far the mechanism of the reason-if I may be allowed such an expression-is superior to the feelings of the moment.

That scene is where Noel, recalling the lost Adrien that he loved, hears his voice behind him and feels his old heart swell with a hunred sudden emotions.

At this point M. Coquelin signally failed to get above his own system.

If we had not seen Dion Boucicault in this same situation, and had not seen him transfuse it for a moment with a real and tender spontaniety that came from his heart and not from his brain, we might not have detected the inadequacy of M. Ccquelin.

Let me make myself understood here. Comparisons sometimes help us to compute.

with instant and inscrutable magnetism, caught the tone.

For one instant Dion Boucicault in this scene really felt the joy of it. His ait for one moment let nature say some-

thing.

The self-conscious Coquelin never does. The consequence was that his portrayal of Noel's feelings were as accurately formal as if they had been marked out with dividers and

I have not a word to say against the gamut of expressions that he employed. They had all the symmetry of verified inductions. But they differed in this one spot from Boucicault's as a surveyor's line differs from a line of Browning's.

It is of no value in this argument to say that Boucicau t in his Kerry simply imitated the Noel of Regner.

It may be somewhat unjust to reach out to these general conclusions, before the French actor has fairly got over the threshold of his work here. But I think prolonged study of him will only deepen my first impressions.

His acting is like the language he speaks -admirably adapted to the manners rather than the motives of life. Full of exquisite subtleties and delicate shades. Making sentiment a matter of sagacity; budding in mets of action; epigrammatic in purpose; technical in beauty and a triumph of means.

A very interesting question arises as to the status of some of our best American actors, judged by Coquelin's standard. I myself think that the lamented Rufus Blake and the present Joseph Jefferson might rank with him in perfection of method, as they both surpassed him in a certain radiating and integral warmth.

But that is an after consideration

At the Theatres.

PALMER'S THEATRE-COULLIN

Les Preciouses Ridicules.
Mascarille M M. Coquelin
Jodelet Jean Coquelin
Gorgibus Deroy
Lagrange Borel
Du Croisy
Premier Porteur Stuart
Second Porteur T. Huguenet
Um ViolinoPitou
Cathos Patry
Madelon Lemercier
Marotte

La Joie Fait Peur.

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Among the incidents of so-called "culture" it has come to be generally admitted that the well bred man or woman of the world must possess, or display, some familiarity with modern continental languages and literature. Especially is it necessary that he should have some knowledge of spoken French. The representative of "society" who is not in condition to follow appreciatively the performances of the last importation from the French stage is usually eager to at least do homage by his presence, with as much verisimilitude and real enjoyment as the situation may comport. So, beside the phalanx of regular first-nighters, there was a goodly show of clever and wellbred people at Palmer's Theatre on Monday to welcome the first appearance of M. Constant Coquelin with his company of French comedians. Though not so crowded, so brilliant or so enthusiastic as at the debut of Mme. Bernhardt, it was an audience to be proud of and anything like lack of warmth in appreciation may be set down rather to the circumstances than to the temper or individuality of

For reasons best known to himself M. Coque lin chose to make his bow to the New York public unaided by his companion star, Mme. Hading. With a considerate regard, too, for presumable lack of familiarity, on the part of many of his hearers, with the cotemporaneous French stage, he elected to appear in two pleces recommended rather by their evident and intelligible character than by any great or striking dramatic force.

Moliere's Piécieuses Ridicules is an admir able skit, almed at the grotesque affectations of the would-be refined and literary set who dominated Parisian society during the earlier years of the reign of Louis XIV. Read by the light of a thorough acquaintance with the social and literary history of the time, it is clever and telling to a degree. Without this familiarity its wit is apt to seem cold and wiredrawn; its humor absurd to the border of the farcical. Its merit for the occasion lay in the opportunity it affords M. Coquelin for the display of one of his most finished and thoroughly studied roles—the witty and impudent valet, suborned by his master to impose on the unsophistication of two ambitious but silly minxed from the country with a burlesque of the super refined airs and graces then in vogue among the dandles of the court. As Mascarille, M. Coquelin is now, as he has been at any time for twenty years past, simply admirable. That all his resources of voice, gesture and facial expression should be minute, subtle and deli cately studied to the last point needs no assurance. He has been famous for these qualities among a troupe of artists with whom they are the prime requisites of art. That he should be outrageously farcical inheres in the situation The character is caricature carried to the second power. The languid dandy of the period, the literary hero of the ruelle and the tea-table, who blends epigrams and impromptus and mincing exaggeration of speech with voluminous satin breeches, ruffles and perf lace and is already absurd enough. When Mascarillea low fellow, however clever-is allowed to "turn himself loose" in unrestrained burlesque of this farcical personage, sure of the admiration of his feminine auditors on the one hand and of his master on the other, the result is a bit of grotesque exaggeration of amazing proportions. But though farcical he is never vulgar, or only so much so as to delicately hint the underlying traits of the flunkey, allowed for a brief term to play the gentleman. The abso lute fatulty of his conceit, the nauseous languishing of his conventional love making and the wild absurdity of his tumid compli ment are only excelled by the grotesqueness of his recitation-and still more of his singing-of the studid enigram with which he enchants the foolish ears of Madelon and Cathos. But. somehow, in the broadest of his burlesque he never for an instant reminds the hearer of those unpleasant performers who carry the burden of comic operetta on our contemporary

M. Coquelin was well seconded by his son as the other Marquis, Jodelet. In feature and manner the younger artist is an almost amusing copy of his father, at least in the companion role of Monday night. The subsidiary personages were acceptably rendered.

As an intermesso in the evening's bill, and to display one more of the qualities which have made him so popular not only on the stage, but also in Parisian society, M. Coquelin recited two of the Monologues, which, within a few years past, have become a favorite form of amusement in cultivated French circles. The first, by Coppée, "Le Nautrage," was a brief sketch in verse, recounting the remorse of an old sailor, who as a lad was cast adrift with H r strongest point is in her passages of his faithful dog in an open boat, and forced to agitated intensity, and she is apt to abuse the slay his companion in self-defence. "He has method by rushing to her fortissimo with un-

such regret." It was simply and touchingly delivered. Dancourt's "La Vie" is a humorous recital of the ills which make life not worth living, very quietly and dryly recounted, and winding up with the humorous question, as the speaker made his final bow, "whether they fancied he found this sort of thing good fun?" whereat the audience gurgled pleasantly with amusement. In response to a warm recall the artist came forward once more, with vacant face and wooden gesture, and recited Lafontaine's "Renard et Corbeau" with a droll imitation of the dialect familiar to instructors of youth from the lips of the English or American schoolboy. It was very funny.

Mme. de Girardin's comedietta, La Joie Fait Peur, is known to all the boarding-schools, and further popularized to American hearers in Mr. Boucleault's Irish version as Kerry. Viewed in the dry light of plain common sense, it is rather a silly little play, full of all sorts of stilted and conventional French gush, and handicapped with the fundamental absurdity of five or six full-grown people tormenting themselves for an hour or so to keep a bit of joyous news from an hysterical old lady for fear of fatal consequences. But it again supplies M. Coquelin with a chance for an admirable monograph in the character of the old family servant, Noel. It has been repeatedly urged in these columns that a distinguishing mark of the better European actors is their faculty of impersonation-i. e. of divesting themselves of their own personal mannerisms, tricks of voice and movements, and the like, to enter completely into an individuality foreign to their own or to those which they at other times have interpreted. M. Coquelin had made his debut in a role of extravagant farcical exaggeration, a bit of what the French themselves would call fantaisie. His Noel is a little gem of quiet character study, as minute, sober and faithful as a cabinet picture of Vibert or Meissonier. In the silvery locks and dignified black suit of the old servant, nothing except an occasional tone of the voice, which it would be more than human to entirely change, reminded the hearer of the saucy squeak, affected chuckle and ruffling bravery of the brazen variet in the first piece. The senile vanity and doddering jussiness, blended with the simple, native shrewdness and gentle, affectionate temper of the kindly old man were all rendered with a delicate and sympathetic fidelity which comes of subtle study, but has passed into second nature. M. Coquelin makes no "points," in the barnstorm er's sense. He does not, with Mascarille, consider that the artist should "Pause at the right place; for how are we to pick out the choice verses if the actor does not stop to hint where you are to come in with your applause!" The dainty little tid-bits scattered through his lines are given just as they would be in nature, in a quiet aside, perhaps, or car-less, grumbling undertone, as the old gentleman goes pottering about his work, dusting the furniture and groaningly shifting the heavy chairs and tables.

The supporting cast was satisfactory though in no sense remarkable. Mile. Stuart gave a good bit of ingenue work as Blanche, and Mme. Patry was properly gentle, dignified and pathetic as the mourning mother.

La Maitre de Farm

Le Maitre de Forges.
Philippe Derbiny
Le Duc De Bligny Abel
Moulinet Jean Coquelin
Bachelin Deroy
OctaveRamy
Le Baron De Prefont
Le Prefet
Gobert T. Huguenet
Le DocteurTheophile
Francois
Un Domestique
Un Ouvrier Bouvillais
Ciaire De Beautieu
Athenais B. Gi berte
La Baronne De Prefont Lemercier
La Marquise De Beaulieu Jenny Rose
Suganne Kerwich

On Tuesday night Mme. Jane Hading made her long expected American debut in the role of Claire de Beaulieu in Ohnet's Maitre de Forges, created by her, as the programme as sures us, at the Paris Gymnase. Her first appearance on the stage was not greeted with the same outburst of applause as that of M. Coque lin, partly for the reason that it was some mo ments before the greater part of the auditory became aware that she was there at all. Their appreciation grew as the piece went on, and the applause was at all later points warm and hearty.

Mme. Hading is a tall, willowy and graceful woman, with a sympathetic and expressive rather than beautiful face, and a personality which, with rather less comeliness, continually suggests Mrs. James Brown Potter. Her voice is rather light and thin with slight volume or sonority, and she has, in medium passages little variety of inflexion and in acttated moments a hasty and rather unclear utterance. In movement she is graceful, easy, and on occasion very dignihed and even statuesque.

As seen on Tuesday she might be summed up at once as a clever, thoroughly trained actress of a pleasing, gentle nature, and much capacity for the expression of emotion, but without a spark of that specific thing called genius, which stamps the great artist. She pleases with her conscientious and skillful work, bu' it is skillful work still. She at no moment empoigne her hearers. She does not grasp and carry them away with that feeling of helpless surrender which only a magnetic nature inspires. She is an uneven actress. Her action and delivery lack shading and gradation.

slain many a man in battle, but never with due liberality and in a hasty and spasmodic manner.

The role of the haughty Claire de Beaulieu, case-hardened in caste feeling, and melting from ber icy pride slowly, gradually, and at the touch of a consuming passion, is one which calls for most delicate shading, and the expression of emotion by subtle and scarcely evident signs. In this regard Mme. Hading does not appear very strong. Her gamut has comparatively few notes, and excludes the semitones. Hardly ever does she impress her auditors with the conviction of inner passion or suffering perceptible to them, while presumably unheeded by those about her. short, as already sufficiently Indicated, Mme. Hading, on the hearing of Tuesday night, appears to be a skiiful, pleasing and well trained actress, but hardly a magnetic or a great one. On this judgment it will be pleasant to return if later experiences should warrant it.

M. Duquesne, the Derblay of the evening made a very stately and impressive, if a trifle melodramatic, Forgemaster. He has the fault, common to many French actors not of the first rank, of declaiming his lines, in emotional passages, in a high-pitched and rather monotonous key, which savors more of convention than of real feeling or a delicate appreciation of his text. He is, however, a forceful actor, and earned well-deserved applause for his intensity in the spitated fourth act.

The rest of the cast were bighly acceptable but no one emerged at all from the general level of satisfactory mediocrity. It may be stated, however, as a detail of no mean importance, that they dress well; and the troupe numbers two or three decidedly pretty women.

There are certain comic operas which are not handicapped by age nor hampered by change in theatrical taste. Of these Nanon still retains a large share of public favor, and its revival by the Carleton Opera company at the Grand Opera House last Monday evening afforded genuine entertainment to a large and enthusiastic audience. William T. Carleton sang with the same artistic excellence and acted in the same manner that characterizes all of his operatic roles. He is so much at home as the Marquis D'Aubigne, which was his original part at the Casino, that the wheels of action and vocal roulades move with the regularity of well oiled machinery.

Clara Lane was a delightful Nanon. In addition to vocal qualifications for the role she possesses a petite figure and piqu nte personality that enable her to impart a charming ingenue archness to the hostess of the Golden Lamb. Alice Vincent, on the other hand, has nothing of the soubrette about her, simply because she does not happen to be "built that way." Miss Vincent is moulded in the heroic measure, and left the impression that the beauty of Ninon De L'Enclos must have carried great weight at the court of Louis XIV. Unlike other "stage beauties," however, she has learnt how to sing and act, and earned an ncore in the second act.

Charles H. Drew as the Marquis De Mar sillac and Jay C. Taylor as Hector were fairly entertaining, while J. K. Murray as the Abte sang the ecclesiastic version in the last act in a manner that greatly pleased the audience The chorus was well drilled, the costumes were becoming and the grouping picturesque. Next week Alone in London.

Casper the Yodler was the attraction on Monday night at H. R. Jacobs' Thalia Theatre. The audience crowded every part of the house. The performance of the role of Casper (which in its general style resembles Emmet's Fritz) by Charles T. Ellis was eminently satisfactory. Natural, easy and sympathetic, the clever and versatile actor wins upon his audi ence through the perfect development of the sentiment of the play which is crystallized in one of Casper's lines, "I vos at home mit der schildrens, ain't it?"

Charles F. McCarthy's Irish footman, Patrick McGillicuddy, was sufficiently lively, vigor ous and amusing, though, it must be said, somewhat noisy and overdrawn. C. E. Bunnell played Sir Robert Swanton intelligently Joseph Redmond gave a discreetly moderate interpretation to the part of Jack Harper. Nicholas Nettle was played by Frank Jamie son. It is a repulsive role, meritoriously acted. Clara Baker Rust played Mary Swanton with pathetic and emotional power, but unfortunately marred an otherwise fine per formance by an overconsciousness of self, which found expression in an undue amount of stagy attitudinizing. Nellie Wright played Mabel Travers conscientiously, but without color. Clara Moore was clever and vivacious as the Irish servant, Lettie Lennon. Morning Lark and Emil were respectively played by Tonina and Lilly Adams very pleasingly. Next week, The Wages of Sin.

Monte Cristo, Jr., with Coringe in the title role, entered upon its second week at the Third Avenue Theatre on Monday night. An audience, which completely filled the theatre, testified to the popularity of this attraction on the East side.

On next Monday H. R. Jacobs' Lights o London company will begin a two weeks' engagement.

Alone in London, familiar to most of the large audience present, was presented at the Windsor Theatre on Monday night. Ada Dwyer, as Nan, proved herself an acceptable

successor to Cora Tanner, and quickly won the hearts of her audience. C. G. Craig, as the adventurer, Richard Redcliffe, as speedly won their contempt, which they were not slow in expressing. Frank L. Davis, as John Biddlecomb, the Suffolk miller, was very clever, and the balance of the cast perfectly capable of filling the parts allotted to them. The piece was well mounted.

Miss Rehan, Mrs. Gilbert, Messrs, Lewis, Drew, Clarke and Bond were welcomed home by a large and fashionable audience at Daly's Theatre on Tuesday night. They appeared in The Lottery of Love, a version of Les Surprises du Divorce, which is a new shuffle of the old pack of cards, in which the proverbial mother in-law and a husband and widower are trumps. The piece has no plot to speak of. It is a refined absurdity. Miss Rehan has an inconsequential part, Messrs. Drew and Lewis are amusingly placid, and Kitty Cheatham makes an agreeable change from comic opera to comedy.

Lord Chumley is playing to standing room almost every night at the Lyceum. Mr. Sothern has a gold-mine in the piece and so has Manager Frohman. The performance is altogether delightful and diverting.

The statement that The Quick or the Dead is to be superseded by That Girl From Texas during Estelle Clayton's engagement at the Fifth Avenue Theatre is premature. The management state that no change of bill is contemplated. The drama has been compressed and altered considerably, and some changes in the cast are expected to render the performance more effective.

This (Thursday) evening Nadjy will be given for the 150th time at the Casino. The last week of this pretty little opera's run finds the theatre crowded nightly. On Wednesday evening next Gilbert and Sullivan's Yeoman of the Guard will have its first American production. The event will draw a notable assemblage, as the performance is anticipated as the most important comic opera event of the year.

Mathias Sandorf will finish its career at Niblo's on Saturday. Next week, The Stowaway will be brought out with realistic scenery and all the necessary adjuncts of a British melodrama. ...

. . .

Cora Tanner is still attracting good-sized houses to the Fourteenth Street Theatre with Fascination. The engagement has two weeks more to run.

Katti closes on Saturday at the Bijou. Next week, A Brass Monkey.

Waddy Googan maintains an uninterrupted career of prosperity at the Park, Mr. Harrigan's versatile acting is uniformly admired. The public will have the opportunity of enjoying this piece for many weeks to come.

Philip Herne is playing to large houses at the Standard. Standing-room only has been the legend several nights. Next Monday Fred. erick Paulding assumes Joseph Haworth's role the latter retiring.

A Legal Wreck goes along swimmingly at the Madison Square. Miss Graves has retired from the part of Edith on account of illness. In other respects the representation is unchanged.

A Dark Secret, with its big tank, is doing an excellent business at the People's.

Harry Brandon is the sensation at Dockstader's. His singing is delightful. The rest of the performance is strikingly meritorious.

Zig Zag has made such a hit at the Star that we are likely to have it here again for a run later in the season. Next week Lydia Thompson and her burlesque party will be seen at this theatre,

The Broadway Theatre will replace The Kaffir Diamond on Monday next with Mr. Gunter's dramatization of his popular tale, "Mr. Barnes of New York."

The Old Homestead continues to crowd the Academy and give undiluted delight to its

Dr. Houghton's Anniversary.

It is pleasing to chronicle that the fortieth anniversary of the pastorate of the Rev. Dr. George H. Houghton in the Church of the Transfiguration, universally known as the Little Church Around the Corner, which occurred last Sunday, was largely attended by professionals. Dr. Houghton preached the anniversary sermon in the morning, in which he briefly referred to the funeral services over George Holland, which was the occurrence that made Dr. Houghton and his church famous.

A number of prominent professionals greeted the venerable rector after the se vice. The quaint, picturesque little church is capable of containing a larger assemblage than one would suppose from its exterior, and it has a larger number of free pews than many of the imposing church edifices adorning the metropolis. The friends of this, the largest little church in New York, responded to the ordinary silver

collection by heaping the plate with bank

Regarding the termination of the seas on of His Royal Highness company. Tellula Evans states that it was caused by the combination of a poor play, bad business and wretched manof a poor play, bad business and wreithed management. "Jacques Kruger, James O Barrows and myself," she says, "were received favorably everywhere by press and public, but our efforts, conscientious as they were, proved of no avail I am now engaged by Charles Frohman for Hayman and Gillette's She to play Ustane, a part which I created in Amer-ica, the San Francisco production of that play in which I appeared being the first on

Jake Rosenthal writes that Manager John Havlin has no intention of suing him for breach of contract. "Mr. Fennessy." he savs, "broke the contract by refusing to furnish rallroad tickets for the company to come to Cincinnati, and had I not represented Mr. Havlin in New York and secured some of the best attractions on the road for both his louses in St. Louis and Cincinnati Fennessy would not have sued. It is purely a piece of spite work, which R E J. Miles and John Havlin, the two leading managers in Cincinnati, can vouch for."

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FIFTH AVENUE THEATRE. SECOND WEEK.

ESTELLE CLAYTON. THE QUICK OR THE DEAD.

Startling Ghost Effect. Saturday matinee at The Giddy Gusher.



I always thought I needed a monkey more than a hand-organ ever did, and when Mason Mitchell arrived in town the other day from a fring trip to South America, to my delight he brought me a lovely little ringtailed monk of remarkable intelligence and pretty fair education. My time is now devoted to developing Mr. Monk.

You know, or you should know by this time, how thoroughly I go in for every new pet. I give my whole mind to 'em, and so I am making Winter clothes for my last acquisition, teaching him, feeding him, tending him, and'I wouldn't wonder if I wrote a play for him and tried to star him in it.

Bless the monkey! He is a darling. If Darwin hadn't got in ahead of me I'd fill THE MIRROR with a new discovery of man's origin. He leans up against one as a kitten does against an oven door till he's as warm as toast and feels vitality enough to go and get into mischief. He kisses the hand that holds the succulent chicken-bone till he gets it, when he whips to the top of a door, shows his teeth and swears at you in the choicest language at his command.

He has a literary turn of mind. I caught him on the plano looking at Amelie Rives' pleture in that red flannel story, "The Quick or the Dead," from which the quickly dead drama of Miss Clayton was taken.

I left him one minute and returned to find every leaf but one torn out and he whistling like a blackbird in the midst of the wreck.

One of the funniest episodes of my eventful career with animals was his introduction to the dogs. Noble Perkins, who lets any little beast bector him, sniffed him and licked him hospitably; old Scotty viewed him as an eccentric rat with an abnormal tail and went for him vic lously; Nell and Jenny, the fox-terriers, danced round him in great glee, but the philosophic tramp, Smut, sat down and studied him. For hours he never took his eyes off the monkey and finally my South American guest got mad. He threw such articles as he had on his perch beside him at the dog. Smut never budged. Finally Monk came down to a table where someone had been taking a bit of lunch. He grabbed a little glass pepper-box, and instead of throwing the whole business at his tormentor began shaking a shower of pepper on his guardian's head. One minute more Smut was coughing, sneezing, yelping with the pepper thick on his long yellow hair, and the monkey, rising superior to the adverse circumstances surrounding him, was chattering his delight on the top of a door.

He arrived here in a chaste combination garment, something like the much-talked of chemiloon of the reform dress women-a pair of panties prettily merged into a shirt at top, all in one piece.

It was of gingham, and as it grew cooler I put him into a jacket of quilted crimson satin. Yesterday I threw out of a box his traveling suit of gingham. In a second he caught it up, ground. put one arm into one pants leg and wrapped rest of it round his neck, looking up invitingly, as much as to say, "Let's go call on Mason Mitchell-I'm dressed for visiting."

Chico is a great confort, and his pleasant society makes up for the loss of a late friend. His conversation, like the other fellow's, consists entirely in eulogizing himself and anathematizing others. He isn't satisfied more than fifteen minutes with anything that happens to him, and he's got twenty five minds in a minute on every subject he tackles.

Speaking of animals I spent a delightful day last week with the Grey and Stephens' dogs over in Brooklyn.

I've known the proprietors of those noble creatures many years and watched their grow ing tortunes and popularity with affectionate interest. Twelve years ago Mr. Stephens gave a half hour show in variety halls with two dogs, Romeo and Zip. In company with Al. Philips he struggled through some tough seasons. Finally, after a discouraging engagement, the two men and the two dogs walked from Murfreesboro, Tenn, to Louisville, Kv., and just about ten miles outside the city con cluded to part company-: he one going East, the other remaining to tempt fortune in the farther West.

They divided all their worldly goods, wardrobe, shillings and dogs, though both belonged entirely to Stephens; and even to pipes and to bacco they shared and shared alike. Romeo Zip set their faces in the opposite direction.

They bore up mantully together, but once Philips was out of sight Stephens sat down on a rock and spent one of the most miserable garments in which poor Philips took his dehours of his life. Tired and weary the poor parture for the other side.

showman made a little bundle of his clothes, fed Romeo nobly with the commissary department, gave him the bundle to carry and in a dejected state of mind set off once more. He trudged on for hours, deep in thought, when he missed Romeo. He whistled and called with no avail, and, convinced that luck had entirely deserted him, he found a tolerably comfortable spot and entered on a needed rest.

Toward morning joyful and familiar barks wakened him. There each side of him sat Romeo and Zip-no bundle; in the happiness of restored companionship the wardrobe of the master had been cast aside. But Stephens in his pleasure forgave the untrustworthiness of his four-footed comrades. The combination took heart, new courage and fresh strength. The next engagement was successful, and from that day Stephens got on.

The little sketches he had played with the dogs enlarged till they filled the requirements of an evening's entertainment. To komeo and Zip he added the three splendid St. Bernards-Prince, Victor and Bruno-a fine trick dog called the General, and a bull dog, who is a howling comedian the instant he sights the rear of a pair of pants.

With a half-dozen sensational plays, the services of his partner, Minnie Oscar Grey, and a good working company, Mr. Stephens has made a pretty fortune in the last few years. ...

His dogs are something wonderful. They do all and more than the celebrated dogs of other combinations, and the last season Mr. Stephens has put his efforts out to educate the beautiful animals in something better than the old-style business of taking the seize, ringing bells, untying bound heroes and digging out snow-bound heroines. The companion of his poor days, the lamented Zip, is represented to day by a clever son, who does all but talk.

Mr. Stephens is an ambitious man. He intends to run his dogs into a higher sphere of usefulness, and to present them to audiences in really high-class plays and play-houses. To this end he has taught the animals some astonishing business that will delight every

He has a play in which a desperate and prodigal son seeks to rob his father. The old man is late at night hovering by the disgraced hearth, poring over the news of his son's ras cality. He sums up his sorrow by saying that in his old age he is left without a son or a friend. As he drops the letter he has been reading and exclaims that he is friendless, the splendid trio of dogs rise from beside the fire and reproachfully lay their heads one on each shoulder and one on his knees. I'll bet that natural little bit of dumb love will move an audience to sudden tears.

They do it at the dropping of the letter, and only need Mr. Stephens' guiding tone at the wing as their cue for action.

Again, after a feeling acknowledgment of his forgetfulness of their attachment, the old man leaves on the rug before the fire one of the dogs as watchful guardian of the premises, alluding to bolts and bars in a disparaging manner when measured by dogs, the lights are out and, by the ruddy glow of the grate, the audience sees the son enter and attempt the rob bery of the library safe. From the rug the dog rises, intently watches every action, climbs carefully to his feet and moves in and out as the son changes his position, never taking his eyes off the intruder till, as the safe opens with a snap, the dog, with a voice like distant thunder, springs and throws his man to the

This doesn't sound very much in the telling, ut to see the stealthy crawl of that animal, to watch him with his paw set, his legs bent for a spring, his head down, his eyes never leaving their object-why, it's a stunning situation, and gives one the creeps with the almost human in telligence that animates the action.

To one of these dogs Stephens says carelessly. "I want a chair, a paper and a smoke." He pays no more attention to the dog and pro ceeds to take off his coat and hat. The chair is drawn forward, the paper brought, put on the table and, as he turns to seat himself, the dog stands with a cigar box in his mouth as rigid as a bronze dog beside it.

Another dog will be taking a nap at a distance when a little child is put in a cradle by the fire. He walks over, sits down beside the cradle, ; uts a paw on the rocker, and gently moves the cradle. There is a sudden burst of flame from a brand that is supposed to have fallen, Mr. Dog drags the cradle straight across the room and barks like mad.

Mr. Stephens has introduced these things into a really good play translated from the French, and another year it will be a fashionable thing to go see Prince Victor and Bruno in domestic drama.

I don't think I saw any mention of it at the time, but a few months ago, when Stephens old comrade, Philips, died, the Actors' Fund took charge of the funeral for Mr. Philips was in poor circumstances. Mr. Stephens went round to see his friend and said: "I want to headed away with S.ephens, while Philips and do the last thing I can for my poor old partner. Let me give him all the wardrobe he needs on this his last journey."

And Mr. Stephens sent the coffin and the

There's a champagny feeling in the air. The frosty fingers of the Fall are touching up the windy tree tops with russet and gold, with purple and crimson, until the woods look like distant cities on fire. The equirrels and I are stirring the fallen leaves for the glistening little brown chestnut. Resounding, echoing, noises are heard overhead, as the clubs of the urchins tear through the branches.

From street windows, as you pass, the boiler making sounds of hammering stove pipes and swearing at dampers and defective flues announce that Winter is once more upon us.

The thoughts of man and the hearts of woman are centred on overcoats and relining sealskins. The Summer is over and these inspiring Fall days are flying.

I don't want to work while I can play. I don't feel like writing when I can ride and walk among the beautiful sights of this loveliest of seasons. Spring is more beautiful overhead, but the roads are beastly, and to a tramp like myself that's a drawback. So Autumn has my vote as well as Frances Cleveland.

Let me say if any manager wants the services of an ambitious, good little girl who has evinced much cleverness in small parts with traveling companies, he can address Mary Curran, in care of THE MIRROR office. She is young, modest, pretty and painstaking, and she has the endorsement of

THE GIDDY GUSHER P. S .- More money for the Baker Teapot

LONDON, Sept. 27

Fund. | Mrs. C. T. Haswell | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | ... | .

London News and Gossip.

As I anticipated, the Drury Lane Romance of 1588 otherwise entitled The Armada, turned out to possess many features in common with Charles Kingsley's "Westward Ho!" and Angiolo Robson Selons' prize drama, True to the Core, which was produced at the Surrey by Shepherd and Creswick in 1866 Much of this resemblance was no doubt unavoidable, owing to the nature of the subject, and I have no intention of accusing Messrs. Harris and Hamilton of plagiarism in this regard. In another respect, also, they must be held equally blameless. 'Westward Ho!" and True to the Core are both intensely dramatic and full of human interest. No one can accuse the authors of The Armada of having copied these qualities, for their show is about as unwieldy, invertebrate, lumbering a piece of work as I have ever seen, but as a show, or rather a succession of stage pictures, it is simply the finest thing of its kind ever seen upon Drury Lane stage-and higher praise it would be impossible to give.

The plot of The Armada, such as it is, may be told in half-a-dozen lines. A Spanish Don. who has been wrecked on the coast of Devonshire, is saved by Farmer Tilney, and, of course, falls in love with Farmer Tilney's daughter Sybil, but also, of course, she loves Vyvyan Foster, a British seaman, who is true to the core. The wicked Don kidnaps Sybil and carries her away to Spain, where, finding his amorous entreaties unavailing, he de nounces Sybil to the Inquisition as a heretic and a witch. Meanwhile Vyvyan and his gallant mariners have followed in pursuit, and demand from the Alcalde of Cadiz the release of Sybil. The Alcalde and Co. attempt to arrest Vyvyan on board his own ship. Each member of Vyvyan's crew being more than a match for many Spaniards, the enemy is soon floored, and the Alcalde, to save his own life, has to confess to Vyvyan that the Invincible Armada is about to start to conquer England. "Oh, indeed!" says Vyvyan. "My inclination prompts me to remain at Cadiz and rescue Sybil. My duty remain at Cadiz and rescue Sybii. My duty says, 'Up anchor and away to England!' to warn my Queen of her danger. What is to be done?" Vevyan opts for duty, and in about ten seconds his anchor is up and he aways for England and home, leaving beauty behind in Queen Elizabeth, attired with archæ ological accuracy, has meanwhile been dancing a pavane at Greenwich, when Vyvyan sudden ly rushes in, like a Devonshire shan van vogt explain that the Spanish are on the Betsy never turns a hair, but gives orders for the enlistment of volunteers forthwith. By and bye the Armada and the English fleet fight desperately off Calais. The Armada consists of monstrous structures about the size of genteel villa residences, with four tiers of guns which belch forth flame and thunder at frequent intervals. The English fleet conists of a lot of little ships (mostly on the backcloth) and a couple of practical vessels that wheel and turn and turn again and give their Spanish adversary beans, to the huge delight of the Drury Lane audience The smoke the smell of gunpowder have barely cleared away when the curtain rises again-this time upon the dungeons of the Inquisition, where all manner of torture is in full blast. Sybil is condemned to perish at the auto da fé to morrow. After a comic carpenters' scene to allow of the necessary preparations, the best picture of the piece is presented. In the Grand Plaza the crowd s assembled awaiting the arrival of the victim. On one side is the stake with the fagots piled around. Opposite is the dals of the Grand In quisitor. Enter twelve monks in white frocks and black cowls, wearing long grey beards and singing a penitential rsalm; then follow a cross-bearer, the Grand Inquisitor, two familiars of the Holy Office, all in black from

a couple of torturers with the implements of their trade, and a company of halberdiers with gigantic "partisans." Sybil faints, but is picked up by the torturers and is dragged to the stake, to which she is bound by chains. "Let fire be put to the pile," says the Grand Inquisitor in a terrible voice. Sybil craves a first some remoment's kind indulgence to make some re marks about the blessed sun, the pretty cottage in Devonshire, her white-haired father and her sweetheart, Vyvyan. These being ended, the Grand Inquisitor again orders the torturers to light up. Just as they are about to apply the torch an Engl sh hurrah is heard, and Vyvyan and training the british substantial to the state of the substantial to the and twelve English sailors rush in and kill the wicked Don, upset the Grand Inquisitor, floor the entire Spanish army and vamose with Sybil in less time than it takes to tell it. After this nothing remains but for Vyvvan Foster to go to Whitehall and receive a royal reward, and finally for Queen Elizabeth to solemnly proceed to Old St. Paul's to make thanksgiving for the triumph of the English arms.

I have omitted mention of "The Game of Bowls at Plymouth Hoe." This is merely a tableau introduced in front of the third act by Fame (as Chorus), who give off certain patriotic sentiments and then departs to be seen no more. The tableau is a representation of Sevenore. more. The tableau is a representation of Sey-mour Lucas' picture, and is not a bad thing in its way, but better have been left undone, even though it were twice as good as it really is, because it stops the action and still further lengthens an inordinately long piece. On Saturday night The Armada lasted from half-past seven till a quarter to twelve. In a place like London, where a very large proportion o omnibuses to reach their distant suburbar homes, that way madness lies. Since the first night Harris has wisely cut out about three-quarters of an hour, and The Armada goes all the better for the compression. A good play it never can be, for the construction is faulty, the interest weak, and the dialogue puerile but the stage pictures are really and truly good enough to draw all London, and I shall be dis appointed if they fail to do so.

Harry Nicholls, a popular low comedian, has a very fat part as a cockney 'prentice, and his nineteenth century Elizabethanism is excruciatingly funny. Winifred Emery makes a pretty but uninteresting heroine. Ada Neilson is a sufficiently imposing Queen Bess. Leonard Boyne is tolerable as the sailor hero. Henry Loraine, E. R. Fitzdavis and Victor Stever show to advantage in subordinate parts. Bu otherwise the acting is as invertebrate as the

The Spy, a clever little one-act piece by Cecil Raleigh, part author of The Great Pink Pearl and The Pointsman, was put on at the Comedy on Friday night in front of Uncle and Aunts, with a fair measure of success, which would probably have been greater had 'he author elected to make a happy ending instead of bringing down the curtain on the death of his bringing down the curtain on the death of his beroine—a proceeding most abborrent to the average English playgoer. The scene is fald in a little town somewhere in the Vosges, wherein a part of the French army lately defeated at Leipsic are shut up, besieged by Austrians and Bavarians. Somehow the enemy get information of all the French general's plans and the Lady Advisoral is respected. plans, and the Lady Adrienne is suspected and denounced. She flees for shelter to Mère Michaud's cottage, where she is taken in and cared for by the fateful peasant girl, Lizette. Mère Michaud is old and blind, but she hates aristocrats with all the fervour of a Red Republican. Suspecting that Adrienne is consoled in the house she care to the general cealed in the house, she goes to the general and denounces the girl. Meanwhile Mère Michaud's son, Antoine, who has joined the Bavarian army, is agonized by the thought that Adrienne whom he loves is in danger. At great risk he passes through the lines and comes to his mother's cottage, where he is welcomed by Lizette, who loves him devotedly and imagines her love is returned. When poor Lizette discovers that Antoine loves the lady her grief is terrible, but she hides her feelings. Presently Antoine goes to sleep. A French officer enters to search for the spy. whose punishment is decreed to be death!
Lizette knows that if the house is searched
Antoine will be distovered and his life will be
forfeit. She does not hesitate long. "I am
she whom you seek, monsieur." says she to
the officer, and she is led forth to execution.
Antoine and Advisore reshing to the cottage. Antoine and Adrienne rushing to the cottage window at that moment see a woman with bandaged eyes standing in the square outside ready to receive her doom. A rattle of mus-ketry is heard and the curtain falls.

This is really an artistic bit of work, but true art is not always appreciated A more serious fault in The Spy is the portentous length of the dialogue. When this is cut it will go all the better. Miss Vane Featherstone —a young lady light comedian—played Lizette with an emotional power and an artistic finish which surprised even her warmest admirers Otherwise the cast does not call for mention.
Uncles and Aunts continues to go well at this theatre, and has now more than ever become a peg upon which to hang the grimacings and grotesqueries of Mr Penley.

Sugden, the actor, who was sentenced to three weeks' imprisonment for contempt of court, did not, it appears, go to prison after all—at least, not at the time appointed. It is said that they were a bit crowded on the first-class mis demeanant side of Holloway, and asked him This seems strange, to wait a week. tranger still is the notion that they really take Sugden's word to give himself up when

The new Court Theatre at Chelsea, which opened with befitting eclat and some noise on Monday, is outwardly of the domestic Flemish cum-English-School-Board order of archi tecture, but the interior is as pretty an arrange ment in white and gold as one could wish to see. The space at disposal was very liml ed but of course the most has been made of it-principally in the interests of "the classes" as opposed to to "the masses," seeing that though seating accommodation is for less than 800 all told, no fewer than 170 of these seats are stalls at half a guinea each Other "best parts" are allotted in like proportion, and at a rough guess I should say that the halt-crown pit and the shilling gallery com bined seat considerably less than 400. The "noise" above alluded to at one time threatened to cause serious trouble. The approaches to top to toe, with only their eyes visible; Sybil in a yellow san-benito, painted all over with firmes and devils, with cap to match, and bearing a big lighted taper in her right hand; some ugly rushes. Several women were

squeezed the wrong way, and several enterprising individuals got in without paying. When the audience got inside its troubles were not ended. There were no programmes for pit and gallery for a long time, but there was pit and gallery for a long time, but there was considerable wet paint and harmful unnecessary whitewash. So the groundlings and the Olympian deities were alike cross and disagreeable, and for a long time refused to allow the first piece to proceed, and when a beginning was at length made the bulk of the piece was gone through in dumb show to the evident distress of the artists and the consternation of the management. the management.

This first piece was entitled Hermine, an original trifle in one act, by Charles Thomas. The period is 1798 and the scene France. Hermine is a charming young "ci devant" lâ reduced circumstances. She loves and is beloved by Pierre, a well-to-do young plebelan, but her cousin, the Vicomte, claims her hand. The Directory wants men, and the Conscription (it is stated) claims every male under twenty-five years of age. The Vicomte is over twenty-five. So is Pierre, but there is a mistake in the register which lets him out. Pierre being a patriot (and fancying he has no chance with Mile. Hermine) writes to the maire to explain. Anon, when Hermine's grandfather accepts him as Hermine's grandfather accepts him as Hermine's future husband, Pierre thinks he won't send his letter, and tears it up. But the Vicomte future husband. Pierre thinks he won't send his letter, and tears it up. But the Vicomtte finds the pieces and writes to the maire himself, whereby Pierre is captured as a conscript, and is about to be sent to the wars. Presently, stung by his cousin's taunts, the Vicomte offers himself as a substitute for Pierre, and (presumably) goes to the wars in his stead. Eric Lewis as the Vicomte, Sydney Brough as Pierre, and Florence Wood as Hermine, all showed to advantage. Florence, a Brough as Pierre, and Florence wood as semine, all showed to advantage. Florence, a good-looking, vivacious young lady, is the daughter of Mrs. John, and she showed conductive and self-possession under the siderable pluck and self-possession under the trying circumstances in which she was placed.

Sydney Grundy's adaptation of Les Surprises du Divorce is an excellent piece of work in many ways, but will chiefly be remembered in that it is probably the first time on record that a play comparatively "innocent" in its original French has become "suggestive" in the process of adaptation for the English stage. This, of course, grows out of the difference between the divorce law of the two countries. In France, "cruelty" is sufficient: in England. In France, "cruelty" is sufficient; in England, adultery also is required. When Bisson and Mars' play was put on at the Royalty last April, with Coquelin as the husband, I de-scribed the plot to MIRROR readers, so need scribed the plot to MIRROR readers, so need not go over the ground again now. It is enough to say that the adultery tap has been turned on with a sufficiently delicate hand, and that any young lady may take her mother to see Mamma with perfect safety. Hare plays Pontifex, the perplexed husband, with much dry humor and artistic finish. What Mrs. John Wood could not be a the travelled and the safety humor and artistic finish. dry humor and artistic finish. What Mrs. John Wood could make of the terrible mother inlaw, Mrs. Jaunaway, may be imagined. Her appearance in tights and short muslin skirts, as La Sylphide, was distinctly precious. Postifex meets a young lady without an umbrella in a shower of rain. He offers her his umbrella, and taking her into a confectioner's gives her a bun and a glass of milk. As they come out they are perceived by Mrs. Jaunaway, who uses the knowledge thus obtained to put the screw on Pontifex and, under her exput the screw on Pontifex and, under her ex-pansive imagination, the bun and the glass of milk swell, until they annul the dimensions of supper in a private room of the Cafe Royal. Hence the first divorce comes perfectly easy. Hence the first divorce comes perfectly easy. Pontifex's second essay at matrimony is made with the young lady whom he took into the bun shop. Bye-and by when her father marries the late Mrs. Pontifex and turns up with the terrible Mrs. Jaunaway en suits, the horror of Pontifex was expressed by Hare with such inimitable humor that the house reared sais. house roared again. The second divorce is obtained on lines exactly similar to the first, except that old Henniker (Pontifex's father in-law) compromised himself in Brussels instead of London. The dialogue is bright and in-cisive and the piece was well but not so warmly received as it would have been but warmly received as it would have been but for the circumstances detailed earlier. Arthur Cecil, as old Henniker, had a good part and made the most of it. Miss Filippi and Miss Annie Hughes were delightful as the wives, and Eric Lewis and Charles Groves were satisfactory as the young masher and the old uncle respectively. Mrs. John Wood was a trifle too hoistrous but was genilearly too. too boisterous, but was genuinely funny. She had mu h to make her nervous, and all will play ever so much better a fortnight bence. At the finish Mrs. Wood made a shrewd and sensible little speech, in the course of which she announced that her next production would be a piece by Pinero.

A strangely arranged and incomplete four-act drama, written by a Miss U. Burford, and entitled A Fair Bigamist, was produced at the Royalty last Thursday night with results any-thing but satisfactory to all concerned. The thing but satisfactory to all concerned. only chance for the piece, if any, is in the minor provincial towns, but before it could with any hope of success venture even upor that career, it would have to be re-written and considerably strengthened by some practiced

On the following night the retiring (by which I mean presently quitting) manager of the Globe, Miss Woodworth, put up the well-known Frou-Fron for a seven-nights' run. As the frivolous but afterwards repentant heroine, Miss Woodworth displayed bursts of real ability—a quality which, until she played this character at a matinee some weeks ago, she had carefully concealed. William Farren, the eld:r, was again an artistic, if somewhat old-comedy-like, Bregard, and Arthur Elwood played De Sartorys better than I ever remember to have seen it played. Several Terry's relatives were in the cast. Fred Terry played De Valreas, Marguerite Terry (wife to Charles) was the Louise, and her little daughter Minnie (wh) has been playing Mignon in Bootle's Baby here, was a clever little Georges. On Tuesday next the Globe will pass into the hands of Mr. John Lart, who will revive here his own creepy drama, The Monk's

To-night (Thursday) we are to see the first of the long-talked comic opens. Carina at the Opera Comique, which has been totally redecorated for the occasion. Report speaks highly of the music, which is by Madame Julia Woolf, and rumor is busy regarding in-ternecine warfare between the two librettists and their partisans. Concerning both of these matters I hope to speak more fully next week. GAWAIN.

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PROVINCIAL.

There is no change of bill this work at the Boston, the Woke, the Holl's Street or the Museum. The Crystal Slipper at the first, Erminie at the Globe, Digwe in Adonis at the Hollis Street not little Lord Famulteroy at the Museum continue to draw crowds nightly. The same co-Anuie Pigley's—is with at the Park, but Zara is this week exchanged for hi liss.

The expected extraction as the Howard for the present week was Unknown, and was so announced, but an injunction was underly served on the managers during the middle of list week, at the inasigation of John A. Stevens. It was a serious hitch, but it is a very cold daw when Manager Harris gets left, and the gap was made cond by ascerting Kennedy and Harris co., which is doing a good business.

Fatulita is the bill this week at the Bijon, presented by the requiar co.

Farmitza is the bill this week at the Bijou, presented by the regular co.

Edwin Arden is at the Grand Opera House this week with Barred Out.

Items: A Hole in the Ground follows Annie Pixley at the Park next week —The withdrawal of The Crystal Slipper from the Boston Theatre stage is annou ced for Oct. so. From Boston the co. goes directly to Philanelphia at the Chestant Street — Maude Banks comes to the Boston for a week Oct so.—Dizey goes next week and will be succeeded at the Hollis Street by The Wife.—The story of the serious and probably fatal illness of William Daly, Jr., of Daly Brothers, which got into the papers was based upon a slight injury, which prevented his playing for a week.—Tuesday night was the tgoth performance of The Crystal Slipper, and the management celebrated the occasion by the presentation of an elegant souvenir, in the shape of a crystal slipper containing a bunch of cut flowers.

PHILADELPHIA.

The chief interest of the past week centered in Creston Clarke, who began his starring tour at the Wainut Street Theatre. During the week he appeared in Hambet, Merchant of Venice, Fool's Revenge, Ludy of Lyons. The Bells and Wild Oats. He played to very fair business and made an excellent impression. His acting aboved rare intelligence and, at times, a wooderful amount of force. He was somewhat uneven, the result of lack of sufficient physical power, and of the necessity of husbanding his strength, He gives great promise, and, if he can stand the strain, we may congratulate ourselves upon the prospect of having an actor worthy to assume a place-in the-ranks of the great. His Bertuccio was a wooderful and most praise-worthy performance, especially in his tand ir interview with his daughter and in the frenzy of the last act. This week Nuil Burgess in The County Fair. Mathias Sandorf next week.

This week Neil Burgess in The County Fair. Mathias Sandorf next week.

At the Chestust Street Theatre The Wife was presented to excellent bus cess. No play of recent years has been more enjoyed, or more highly or deservedly praised. Mrs. P. tier follows for two weeks

A Mrdsummer Night's Dream finished its second and last week at the Chestust Street Opera House. The business was not as large as I had anticipated. This week the McCaull Opera co. begin a run, presenting The Lady or the Tige?

Jim the Peeman played to good business at the Arch Street Theatre. This week, Around the World in Eighty Days. James A., Herne, in Dritting Apart, next week.

ext week.

At the National Theatre Alone in London played to
he capacity of the house. This week, Siberia. Coriane

At the National Ineatre Alone in London payed to the capacity of the house. This week, Siberia. Coriane next week.
Lot is New York had its final week at Herrmann's Broad Street Theatre. Business satisfactory. For the next fortught, May Wilkes in Gwynne's Oath.

The New American Opera co. returned to the Grand Ope a House and played at the advanced prices. The result was entirely satisfactory.

The event of the week was the appearance of a new prima doma, Francisca Guthrie, whose chief success was made in Norme. She has a good voice which has been well caltivated, but which seems to lack power, but her servousness readered a proper estimate of her powers impossible. The opera co. remains

At the Standard Theatre Storm Beaten was given to fair houses. This week Leonso Brothers in Brother Aquinst Brother. Four Arnold next week.

Tony Pastor with an excellent co appeared at the Contral Theatre and enot the S. R. O. signs to the front. This week the May Howard Bu leaque co. The Howar Attenman co. sext week.

The Dark Side of a Great City attracted larce audients to Forepaugh's Theatre. This week Elisier's Al ddin. The Dead Witness oct week.

At Carneross' Opera House business was very good. The President's Fishing Party has made a hit, and will be continued.

BALTIMORE.

Effic Ellsler's new play, Judge Not, was but lightly patronised at the Holliday Street Theatre last week. Miss Ellister is very pleasantly remembered here as Harel Kirke, and it is a matter of regret that she does not get a play more suited to her talents than the one in which she was seen here. Her supporting co, was only fair. This week H. Grattan Donnelly's Fashious; next, Kate Castleton.

At Ford's Opera House last week Lights and Shadows drew good houses and seemed to please. Kate Claston this week, Maxulm next.

The Two Sisters drew largely at Harris' Academy of Mosic last week. Frank Mordaust's portrayal of the breasy, hind-hearted Westerner was very good, and the other members of the co., as a rule, made the most of the shetch parts allotted them. The Florences this week; Carleton Opera co, next.

Kuntuck had a fairly successful week at Forepaugh's Temple Theatre last week. Passion's Slave this week; Burr Oaks next.

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Kersan's Monumental Theatre had a fairly large share of patronage last week with the co., gotten together by Manager Kernam under the name of the Oreatest Specialty co. this week; Toay Pastor 19th.

Kastuck had a fairly successful week at Hord's Big Specialty co. this week; Toay Pastor 19th.

Kally's Front Street Theatre had George E. Aktiss in The Raschman for last week's attraction and had large andiences all week. Scouts of the Yellowstone this week; next. The Islaims Mail Carrier.

Items: A sacred concert for the benefit of the vellow favored and matic critic on the Herald has riven up journalism for dramatic authorship. He is a bright, versatile writer, and much may be exported of him later on—Jno. F. Ford, or opticitor of Ford's Opera house during an admirably staged. This week is made the week's strated on the Herald has riven up journalism for dramatic authorship. He is a bright, versatile writer, and much may be exported of him later on—Jno. F. Ford, or oproprietor of Ford's Opera house during an admirably staged. This week is contribution; a series of well written articles to the Baltimore Workly Sus describitive of the rise and progress of English councy, and his ame ha teen connected with some of its greatest plays and players.

The Louise Herald has returned to the connected with some of its greatest plays and players.

The Louise Herald has returned to the connected with some of its greates

ST. LOUIS.

Last week had a tendency to cause a smils to play around the faces of our local managers. It was a week of good houses caused by the inflax of strangers at-tracted by the Annual Fair Exposition and the Veiled

around the faces of our local mannagers. It was a week of good houses caused by the inflax of strangers attracted by the Annual Fair Exposition and the Veiled Propheta.

The Posri of Pekia remained another week at the Olympic and played to a succession of large houses. There were six matinee performances given and the co. were worked very hard. It was the means of bringing forward W. H. Mansfield, who took the role of the Mandaria, and he gave a very creditable performance. Clairette Vanderbilt assumed the role of the Pearl of Pekia at a matinee very effectively. Joe Herbert proved himself a capable comedian. Louis Harrison and his "Bing Binger" song were enthusiasrically received. Rob. "Mantell this week. Booth and Barrett next.

Held by the Enemy at the Grand last week played to packed houses. The enthusiasm of the audience was frequently demonst: ated by the uncontrollable applause that the various/tableaux brought forth, Minnie Dupres as Susan proved herself capable of filling the place of Louise Dillos. Esther Lyon as the heroine was equal to the role and her emotional work was worthy of the highest praise. J. E. Wilson as Col. Prescott and Wm. Haworth as Gordon Hayae did good work. The scenic effects were equal to past seasons to come. Slavin and Johnson's Minstrels this week. Little Tycoon next.

The regular Fair week attraction, Fantasma, held high carnival at Pope's Theatre last week. The SR O sign was hung up at every performance and crowds were turned away. At the increased prices the recepts ram over \$0,000 for the week. The spectacle has been remodeled, and new tricks and transformations have been added. Laura Burt, as the Fairy Queen, caught the dudes. F. X. Zeitner did som clever work as Pico, the clown. Mattie Lee displayed her voice to advantage. A. C. Orcutt sang the "Pilot's Daughter" pleasingly. William Hanlon, in the quiet part of Farmer Close, bad little to do. The balance of the cast were equal to the various roles. White Slave this week. At the People's Z. 220 played to good houses all l

At the Standard last week Lester and William's London Show the good hasiness. It was just the hind for the country cowin and it carried out the anticipations of Manager Smith. Schooleraft and Coen. Lester and Williams and Polly McDonaid were the principals. Frank Jones this week.

The Last Days of Pompeli closed the senson last week. The business was phenomenal. On Thursday, when the bombatdment of elexandria was given in addition, to the regular programme, the attendance reached 10,000. The Burning of Moscow will be produced next senson.

Items: H. T. Wilson left for the East. He has been the general manager for The Last Days of Pompeli—H. J. Paus sport last week here closing up his business, and was well pleased with the manner in which the people received his freeworks—The Exposition, with Gilmore's Band as the attraction, still draws the crowds. The annual Fair was well attended on Thursday, 195,000 people being on the grounds,—William B. Gross, representing Robert Mantell, has been doing good work for his attraction,—Ada Evelyn, of the Z.43 co., received a telegram last week amouncins the death of her fither.—Will Dully, in advance for Lizzie Evans, says that The Buckey—is a sure winner.—Arthur Dunn, of the Fantasma co., w a too ill last week to appear.—Ed. Rice paid us a flying visit this week—Col. Pat Short is once in a while appreciated for the hard work he does for the attractions booked at the Olympic, James C. Roach (Dan Darcy) presented him with a scarf-pin in the shape of an old shoe, studded with diamonds.—P. McCourt, of the Denver Opera Hosse, was here last week.—Pearce L. Jarvis, of the White Slave co., is booming his show.—Harvey C. Rose, of the Held by the Enemy co., and Linzie Berger, were married last week.—Jacob Rosenthal has sent timely notice that he will be here this week as ambassador of The Little Tycoon.

NEW ORLEANS.

The Little Tycoon.

NEW ORLEANS.

Four theatres packed almost to the doors is a pretty good showing for a city that was supposed to be passing through the terrors of a yellow fever epidemic, isn't it, oh, we managers who cancelled New Orleans? Three cos. leavings and four cos. arriving in the city, and that without the least bit of trouble, is proof positive that New Orleans is quarantined, isn't it, oh, we managers who cancelled New Orleans? Faint-hearted managers who cancelled New Orleans? Faint-hearted managers who cancelled New Orleans? Faint-hearted managers who cancelled New Orleans and the South generally would only reflect for a moment they would change their minds and come. There is more dan yer from the election excitement in the North than from the yellow fever epidemic (2) in the South. The Academy of Music was opened Sept. 30 with George Wilson's Minstrels to a "atanding-room" andience. This good showing is due more to the fact that it was the first sight of the season than to the merit of the show, which is only fair. The singing is quite good, but the jokes, with a few bright exceptions, are "atowawas" from Noah's ark. George Wilson was and always will be the same. Billy Carter is clever. The performance concludes with sleight of hand business. Business was excellent all week. W. Power's Ivy Leaf co., 7th. Roland Reed 14th.

J. H. Wallick opened the St. Charles Theatre on the same date. Sept. 30 A large audience was in attendance. The Bardit King set the boys in the gallery wild, and the raiters rang with their applause. Mr. Wallick is one of the best exponents of border life on the stage, and his acting is always earnest and manly. The co. is quite good. Later in the week the Cattle King was played. Robert Downing in repertoire 7th.

The Avenue Theatre started in on its second week with an excellent audience to see Dr. Jekyil and Mr Hyde by Dr. Howard's co. This dramatusation of the story is by Minnie Doyle, who has succeeded in doing a very clever place of work. Lealie Milier, always ac careful

CINCINNATI.

Nobles in From Sire to Son; Evans and Hoey next week.

Rose Osborne in Fate closed a very successful week at Harris' 6th, the star proving herself an emotional artiste above the average. This week, Monroe and Rice in My Aunt Bridget; Edwin F Mayo 12th.

The success of the Australian Novelty co.'s engage ment last week at the People's prompted Manager Fenessy to secure the co, for this week. The troupe is by long odds the strongest wandeville organization that has appeared here during the season.

The Leonso Brothers, in their lurid dramas, delighted the galiery element at the Standard last week. This week, Walter Sanford's Under the Lash comb.

Items: The Fall of Babylon is in its final week,—Grattan Donnelly's Fashions is booked at Heuck's for the initial week in December.—Manager James E. Fennessy, of Heuck's, left for New York City oth—T. E. Black, in advance of Fantasma, and Harry Mann, representing Evans and Hoey's Parlor Match, are in the city. the city.

CLEVELAND.

CLEVELAND.

Mrs. Alice J. Shaw, the now famous whistler, who is just over from England after a series of appear-ences in the drawing rooms of British royalty and aristocracy, appeared the first two nights of last week at the Opera House to large audiences of Cleveland's "four hundred." Mrs. Shaw, a stately brunette, received an owation, her charming puckering resulting in musically correct and melodious notes. Her selections were quite difficult. She was supported by a co. of local celebrities, and specially by W. H. Lawton, the tenor, and his wife (Henrietta Beebe). Manager Hartz was considerably ahead on the engagement. Frank Daniels in Little Puck filed out the balance of the week to standing-room only houses. Little Puck is considerably improved, and goes with side-splitting hiarity. This week Imre Kiralfy's Maxelm. Next. Lotta.

Frank Frayne did a large business at H. R. Jacobs' Theatre in his plays Mardo and Si Slocum. On last Saturday evening he produced for the first time his new play, Kentucky Bill, said to have been written by himself. The piece is of the border ort, and it added to the star's triumphs. It will be a hit probably, Frayne plays a 'Vestern hero, who goes through a series of exciting adventures with Indians and half-breeds for the sake of the girl he loves. Barring a few ridiculous isconsistencies, such as making a Roman Catholic priest a member of the order of Knights of Pythias, the piece goes better than either Mardo or Si Slocum. One of the novel features is a male and female villain, husband and wife, members of the Salvation Army. This week D. Gilfeather is My Partner. Next, We, Us & Co.

James A. Herne and wife in L rifting Apart have had a fair week at the Columbia Theatre. The play is a strong one, and Mr Herne as Fisherman Jack is very successful. Mrs. Co coran Herne as the heroine, acted in her usual delightful way. Kate Foley and Walter Perkins ceverly furnish the fun in the piece. This week Shefier and Blakeley's Specialty co. Next week C. E. Veroer us Shamus O' Bries.

The P

At Drow's Dime Museum this week there are several acvelties and a variety entertainment.

Items: The proposed Gem Dime Museum scheme appears to have fasied - The death of J. B. ("Pop") Curran removes occe of the old timers. His last a spearances were at the Opera House last Summer as Uncle Tom and Dr. Lanyan, supporting Will Haworth in Dr. Jelyil and Mr Hyde. He was conducting a dramatic and elecutionary school wasn he received the fatal paralytic stroke. Mr. Curran leaves a widow and two children residing is this city. The deceased actor was a stauch advocate jod the stock to system, and had no patience with the strolling methods of the present day.

Lester Howard (Strauma) is in the city. "Panny Marsh the well-known leading actress, is at her home is this city." Prof. Ed. Kieckhoefer, leader of the Circuland Theatre orchestrs, was so unfortunate as to break his leg while engaged in a friendly wrastling bout -Billy McCollum, the negro comedian, is in tows... Masager A. P. Hiton, of the Columbia, was in St Paul, Minn., last week. B. B. Hart, late manager of the Columbia, says he will take out a N stonal Wild West next Summer. the concern numbering soo people... Tragedan Ed. Wodiska is in town... Prices of admission at the Columbia reduced on the 7th to ten, twenty and thirty cents... \$\$\frac{1}{2}\$ April 100 on the 7th to ten, twenty and thirty cents... \$\$\frac{1}{2}\$ Stop was realized for the yellow fever fand week before last at the Opera House, through Mr. Hartz's generosity.

CHICAGO.

The production of Merchant of Venice by Booth and Barrett at the Opera House was beyond question the most notable avent of the season thus far. The cast, scenery and coatemes were all equally good, and there was nothing lacking to make the great play a pleasure to witness. Barrett as Bassanio, a part entirely out of his line, was the worst feature of the cast. Mr. Booth, as Shylock, gave his well known impersonation of the lew of tradition. Of the support, Minna K. Gale as Portia, Mr. Hanford as Gratiano and Mr. Hanley as Lorenzo were coaspicuous This week Uthello and Hamlet will alternate. Palmer's Madison Square co. in Par neers 15th.

rammet will atternate. Faimer's Madison Square co. in Par ners 15th.

The Duff Opers co. opened the Columbia in Queen's Mate. The splendid new house, for it is bran new within the four walls, was packed to overflowing. Every night since the seating capacity has been sold out before the curtain went up. The opera has made a hit. The Columbia has made a brilliant beginning under the new management, and there is no reason to doubt that Mr. Morton and his assistant, Frank Perley, can restore the theatre to its old standard. The same bill for next two weeks.

Morton and his assistant, Frank Perley, can restore the theatre to its old standard. The same bill for next two werks.

The Boston'ans closed a very prosperous two weeks at the Gra d in Dorothy. The opera was excaptionally well sang, and the co, will be welcomed always. Mrs. Jessie Bartiett-Davis, Edwin Hoff and W. H. Macdonald made distinct hits. This week, The Hanlons in Fantsams.

Lotta, the rollicking mirthmaker, has filled McVicher's every night, and has added to her list of admirers. This week, Joseph J. fferson in Cricket on the Heath and Lend Me Five Shillings. Next week, The Rivals.

W. J. Scanlan, now accounted the best of Irish comedians, had a remarkably good week at Hooley's, in Shane-na-Laws. Standing room only at a matinee is his record. This week, Nat C. Goodwin in Confusion. Murray and Murphy made money at the Haymarket. This week, Nelle McHerry in Three of a Kind. R. B. Mantel: in Monbars rath.

Sid C. France, in lealonsy, drew large audiences to the People's. This week, Edward J. Hassan's One of the Finest, with a tank and realistic river scene is it.

Zitha, a sensatival play from the Russian, had a prosperous week at the Academy. This week, Ada Gray in East Lynne.

SAN FRANCISCO.

Oct. e.

The Lewis Morrison co. is in its last week at the Alcaasr, playing Lights o' London, with Florence Elmore
in the cast. Next week, the Webster-Brady co. in After

sar, playing Lights o' London, with Florence Elmore in the cast. Next week, the Webster-Brady co. in After Dark.

Ris and Dixey's Evangeline party, now in their third week and closing nights at the Bandwin, will be succeeded by Louis James and Marie Wainwright 8th in repersoire.

Hovt's Tin Soldier will give war to The Kitty after a two weeks' engagement at the Bush Street Theatre.

At the Bijna Theatre Emmerson's Minstrels are now in the sixty fifth performance.

The Mikado is revived at the Tivoli this week, pending perfect rehearnals and staging of Fanst, when Campobello resporars as Mephisto.

The Salvini trained monkeys, dogs, goats and horses are delighting large audiences at the Grand Opera House.

Vaudeville continues profitable at the Orpheum.

H. J. Stawart conducts the Handel and Haydo Society to-night.

W. W. Furst resumed the leader's chair at the Tivoli on Monday.

JERSEY CITY AND HOBOKEN.

JERSEY CITY AND HOBOKEN.

Jersey City Academy of Music: Duncan B. Harrison opened 8th with his military mel-drama, The Paymaster. The performance was even and the co. reasonably efficient. Mr. Harrison in the title role was seen to advantage, and retained the interest of the audience to the close. The Celtic incidents of the play promise to make the engagement popular with our Irish people. On Wednesday afternoon the benefit for the yellow fewer sufferers will occur. The Paymaster is to be presented and the services of the co. and the use of the house are generously donated to the object Present indications point to the largest benefit performance ever given here. A. M. Palmer's co. in Jim the Penman next week.

next week.

At Jacobs' Theatre Pat Rooney's co. in Pat's Wardrobe drew fair business all last week. The co. gave evident satisfaction, particularly the specialties of Pat and Katie Rooney and the singing of the Quaker City Quartette. The Frolic Comedy co. opened 8th for three nights to a pleased audience. Last half of week Sparks co, in A Bunch of Krys.

Cronheim's Theatre did a very good business last week, a fair variety co. being the attraction. Some of the specialists were particularly good, notably Eldora the Juggler. Conroy and Thompson, the Julians, and Homer and Lingard. This week big houses greet the Night Owla.

Homer and Lingard. This week big bouses greet the Night Owas.

The "Grand Sacred Concerts." matiner and evening of Sanday were re 'ely disturbed yth by an order from the Police Commissioners prohibiting the performances in both Jacoba' and Croaheim's theatres. This commands as backed up by a squad of officers; and the result was the dismissal of two large audiences. The Sunday law is being rigidly enforced in Hoboken and it will materially decrease the receipts of one if not both houses, as on that day large numbers of people come from the West side of New York city to seek amusement here. Treasurer Schiller of Croaheim's informs met here. Treasurer Schiller of Croaheim's informs the internal properties of the seek in the seek of Sept. 24. Mr. Palmer's co. opened in jim the Penns to the full capacity of the house rat. The Grand (Lem H. Wiley, manager): Robt Manager School and the courts.

The Haverly-Cleveland Miostrels entertained splending the week of bept. 24. Mr. Palmer's co. opened in jim the Penns to the full capacity of the house rat. The Grand (Lem H. Wiley, manager): Robt Manager School and the state of clog. An opportunity to do so in the courts.

The Haverly-Cleveland Miostrels entertained splending the week of bept. 24. Mr. Palmer's co. opened in jim the Penns to the full capacity of the house rat. The Grand (Lem H. Wiley, manager): Robt Manager School and the courts of the same business has characterized the engagement all through the week. Natural Gas this week.

The Haverly-Cleveland Miostrels entertained splending the performances at the Tabor during the week of bept. 24. Mr. Palmer's co. opened in jim the Penns to the full capacity of the house rat. Everything was sold the courts of the performances at the Tabor during the week of the courts of the performances at the Tabor during the week of the courts of the performances at the Tabor during the week of the courts of the performances at the Tabor during the week of the courts of the performances at the Tabor during the week of the courts of th

PITTSBURG.

PITTSBURG.

Joseph Jefferson opened his season at the Grand Opera Houre ist and drew large crowds during the week. He appeared in The Cricket on the Hearth, Lend Me Five Shillings and Rip Van Winkle. The cois a good one and includes Edwin Varrey, George W. Denham, George F. Nash. Joseph Warren, J. M. Goodwin. Emma Vaders, May Wolcott, Connie Jackson, Geneva Ingersoil, and Kate Mitchel.

At the Bijou, Fleming's Around the World in Eighty Days did a large business. Some of the scenery is of nusual merit.

At the Bijou, Fleming's Around the World in Eighty Davs did a large business. Some of the scenery is of unusual merit.

A fairly good vaudeville co. appeared at Harry Williams' Academy of Music last week to good business. Rice and Mouroe in My Aunt Bridget at Harris' played to packed houses.

This week we have the Hanlon's in Le Voyage en Suisse at the Opera House; Lights and Shadows at the Bijou; Howard Atheoseum Star Specialty co. at Harry Williams' Academy and Alf McDowell and Kate Hart in the kinde-garden at Harris'.

Next week at the Grand Opera House, Effic Ellsler; Bijou, Stetson's Uncle Tom: Academy. Hyde's Specialty co., and Harris', Harry Elisler's Alladin co.

Items; Joe Jefferson will add A Regular Fix to his repertoire during his Chicago engagement—Manager R. V. Monroe of the Monroe and Rice co. is a hustler,—John H. Southe, familiarly known to the profession as Harry Belford, of the Three Belford', acrobats and gymnasts, died at his residence in Allegheny City, 5th. He was in his thirty first year and leaves a wife and child.—Lotta is booked for the Grand Opera House.—I Hunting's Circus closed season at New Castle, 6th.—A Possible Case c.mes to the Biju is two weeks and Mrs. J. Brown Potter to the Grand Opera House.—Henry Rowe will present the Ticket-of-Leave Man at a minor hall 17th and 18th with local talent—Indications point to packed houses at Harry Williams' Academy, where the Howard Athenseum co. hold forth the present week.

BROOKLYN.

A Hole in the Ground drew a series of good-sized audiences to the Grand Opera House last week. It was succeeded on Monday evening by Tae Stowaway, which was played to fair business and made a hit. Next week The Two Sisters.

The Two Sisters.

The Carleton Opera co had a very successful week at the Park, appearing in Mysheer Jan, Nanon and the Queen' Lace Handk-rchief. Albaugh and McVicker's production of A Midsammer Night's Dream attracted good business on Monday evening. Next week Zig Zag.

At the Brooklyn The Laghts o' London crowded the house last week, as did the Wages of Sin on Monday. Next week True Irish Hearts

Criterion audiences were edified by the new Passion's

The Mihado of this co. was really the finest ever given

ALABAMA.

ALABAMA.

BIRMINGHAM.

O'Brien's Opera House (F. P. O'Brien, manager):
Thos, W. Keene, supported by Geo. W. Learock,
Louise Pomeroy and an excellent co., presented Richelieu and Richard III, to very large business r-s. The
audiences were well pleased with the efforts of the
players an attested their satisfaction by generous applause. Mr. Keene was called before the curtain after
each act. Ivy Leaf 5-6; Roland Reed 10-11; Wallick's
Cattle King rs-13.

Casino Theatre (Harry Walker, manager): Mr. and
Mrs. Jem Powers' Specialty co. presented good repertore to heavy business this week. Next weak McCabe
and Young's Newro Minstrels.

Item; The Birmingham Lodge of Elka is adding
new members at every meeting. A hail has been secured which will be elaborately furnished, with social,
session and clab rooms attached.

MOBILE.

Mobile Theatre (I. Tonnenbaum, manager); Geo. Wilson's Minstrels drew a very good audience Sept. 20. Item: Manager Tannenbaum is at the other end of his circuit trying to allay the fears of his combs. regarding Yellow Jack.

ng venow jack.

Opera House (Murrey-and Smala, managers): The
house was closed last week for lack of attractions.

Lillian Lewis is booked 9-13.

ARKANSAS.

ARKANSAS.

HOT SPRINGS.

Opers House (1. L. Butterfield, manager): Quarantize regulations prevented the Minnie Maddern co, from opening this house Sept. s4, but dates were arranged by Manager Butverfield for s8-s9. Caprice and In Spite of All were presented to medium houses, and both performa ces were well received. Cleveroesa and naturalness marked the entire support. The interior of this house has received some improving touches and furnishings, and is remarkably cosy.

CALIFORNIA.

SACRAMENTO.

New Metropolitan Theatre (C. P. Hall, lessee):
Vernosa Jarbeau in Starlight Sept. 37-30 and matinee.
Miss larbeau pleased her audiences and gained in popular favor at each performance. The attendance was very fair.

Clune Opera House (C. P. Hall, lessee): Mme.
Ottile Genee, supported by a fair co., appeared in Cut in Marble and The Golden Spider Sept. 32-36. Owing to the fact that the co speaks German on the stage the audiences were small. However, some very fine acting was done, especially by Mme. Genee. The co. closed its engagement of three nights 30th, producing Papegaa.

OAKLAND.

Oakland Theatre (A. W. Stillwell, manager): Vernona Jarbeau in Starlight drew large houses Sept. sass. The rest of the week the theatre was closed. It reopened with Sherman's educated horses 1st.

Opera Louse (Piato, Lexivorante Para Louse). If Opera Louse (Piato, Lexivor and Hyde, leases); Hettis Bernard-Chase to return engagement Sept. asso, giving Rags and M'liss to poor business. The Kitty comb. 3-6.

Hettite Bernard-Chase to return engagement Sept. 38-9, giving Rags and M'liss to poor business. The Kitty comb. 3-6.

SAN DIEGO.

Louis Opera House (Plato, Lescher and Hyde, managers): Hettie Bernard-Chase played a return engagement Sept. 34-95, presenting Rags the Wildeat and M'liss to good houses, confirming the favorable impression she created on her first visit.

It:ms: Amateur performances for the benefit of the yellow fever sufferers are the order of the day. Strained Relations, a colitical drama by a local playwright, was produced at D Street Theatre Sept. 38-90, some \$700 being realised from the performances.—Billy Arlington, the quoedam minstrel, assisted by our amateurs, presented The Black Diamond at St. Louis 86th for the benefit of the yellow fever fund, swelling it materially.—Hermann is said to have invested extensively in Southern California real estate. Wonder if the magician's touch will revive our deblitated boom?

LOS ANGELES.

Grand Opera House (Harry C. Wyatt, manager): The Kitty closed Sept 90 Vernona Jarbeau opened in Starlight 18t. The star scintillated all week. Rice's Evangeline 8th; Tim Soldier 18th; Haveri's Minstress 18t and James-Wainwright 19th, for a week each.

Academy of Music (T. W. Okey, manager): Rose Wood, supported by the Holden 2nd Vinton co., presented The Red Pocketbook. The Galley Slave. Blackmail and East Lynne, week of Sept. 32, to fair houses. This co. remained last week, presenting May Blossom. Salvini's monkeys sist; Webster-Brady co, 38th; Eunice Gordrich Nov. 4; Georgie Woolthorpe 11th. These attractions olay each for a week.

Item: Hettie Bernard Chase has been playing the Southern circuit in Rags the Wildeat with good success.

The Haverly-Cleveland Minatrels entertained splendid houses with excellent performances at the Tabor during the week of bept. 24. Mr. Palmer's co. opened in Jim the Penman to the full capacity of the house 1st. Everything was sold long before the curtain rose. The same busivess has characterized the engagement all through the week. Natural Gas this week.

Banker's Daughter by the stock filled week of Sept. 25 at the Musee. Uncle Tom's Cabin is now being performed. Houses fair.

Items: The Hawerly-Cleveland men entertained the Elks at their social Sunday night.—There never was a more cordial demonstration given a professional on a Denver stage than that which was given Stoddart in Saints and Sinners Tuesday night.

ASPEN
Rink Opera House (E.C. Rice, manager): The Haverly-Cleveland Minstrels were greeted on the 3d by a house that filled every seat and all available standing room, many being turned away. The co. bills like a circus and makes a fine parade, at least a block long. Seats in the afternoon before the performance were selling at a premium of \$2 each. The performance is new and unique in minstrelsy. The receipts were about \$800.

CONNECTICUT.

CONNECTICUT.

NEW HAVEN.

Hyperion Theatre (G. B. Bunnell, manager): The Redmund-Barry co., in Herminie, to good house 1st. A novel feature of the performance was the Redmund-Barry act drop, a dissolving view by which the action of the play is developed during the time that is supposed to elanse between the acts. A Possible Case 8-10; Bostonians 11-12.

New Haven Opera House (Horace Wall, manager): The Raling Passion played to light houses 1-2. The plot of the play is uninteresting and the co. was very weak. Stetson Opera co to good business 4-6. The co. is an excellent one and deserves success. Rentz-Santley Burlesque co. 12-13.

Grand Opera House (G. B. Bunnell, manager): Night Gwis Burlesque co. finished a successful week's engagement 6th. This week, Over the Garden Wall and Pizzarello's Frolic co.

WILLIMANTIC.

WILLIMANTIC.
The theatre was closed last week. It reopens with Bennett and Moulton Opera co. 4th, which is booked for the week.

Slave last week. On Moodey Three Blind Mice was presented. The co. is a clever one, though the piece is scarcely the less of its hind....

Filled to the doors was Hyde and Behman's Theatre last week at almost every performance. Kersell's co. being the attraction. Rellly and Wood's co., as exceptionally strong organization, drew a crowded house on Monday evening.

Old Pat, a Revolutionary drama of some merit, did very well at the Standard. On Monday evening Arisona Joe is Black Hawks drew a large audience.

BROOKLYN, E. D.

A Trip to Africa played to good houses last week at the Amphion Academy The Two Sisters opened to large house Monday night last.

A Possible Case played to groat business at the Lee Avenue Academy last week. Florine Arnold in Her Husband, opened to packed house on Monday night. Next week Cornel of System of Keys to crowded houses last week at Proctor's Novelty. Pat Rooney to packed house Monday night. Next week Edwin Ardes.

The European Novelty co. played to packed houses at the People's Theatre last week. The Boy Tramp to good house this week.

ALARAMA

Opera House (Stoll and Starr, managers): Bennett-Moulton Opera co. rat for a week to the capacity of the house at every performance. The principal parts were well sustained, Miss Carrie Sweeney and Ben Lodge being special favorites.

parts were well austained, Miss Carrie Sweeney and Ben Lodge being special favorites.

WINST ED.

Opera House (I. E. Spanlding, manager): The house had no attractions last week, and was only opened one or two evenings for loval political demonstrations. J. A. Haverly's Uscle Tom's Cabin 1sth; Mand Forrester's Burlesque co. 13th; Winstead Athletic Club 13th

WATERBURY.

Jacques Opera House: Clairs Scott and co. attracted only a small audience 1st. The Railing Passion, under the direction of Abors and Petrie, came to big business 3d. They gave an e joyable entertainment. Scenery and mechanical effects very good. John Wild and his excellent co. of comedians in Running Wild kept a large audience in continuous laughter 5th.

MERIDEEN.

MERIDEN.

Opera House (T. H. Delevan, manager): John Wild co, in Running Wild to a good house 3d. St. George Hussey scored a hit in the piece.

DAKOTA.

HURON.

Grand Opera House (O. P. Helm, manager): The Bostan Ideal Uncle Tom's Cabin co. (Fitzpatrick's) played to fair house Sept. so.

SIOUX FALIS.

Grand Opera House (S. M. Bear, manager): Edwin Stuart Dramatic co. week of Sept. sq. to light business, Mattie Vickers in Jacquine and Cherab is delighted large audiences. M ss Vickers and Mr. Rich in their anoging and dancing responded to encores until they were tired out. J. Z. Little in The World 4th; Edwin Clifford week of the 8th.

BISMARCK.

Clifford week of the 8th.

BISMARCK.

Atheogeum (J. D. Wakeman, manager); Salsbury's Troubadours, with Nellie McHenry as the star, in Edward Kidder's Three of a Kind Sept. 89. The co. is a good one and made a decided hit.

DELAWARE.

WILMINGTON.

Academy of Music: The John T. Raymond Comedy co. gave Col. Sellers to fair business 4-6. The Black Flag opened to big house 8th.

Grand Opera House (Proctor and Soulier, managers): Sheffer and Blakeley's Novylty co. showed to good business 1-y. Palmer's Jim the Penman co., with F.C. Bangs and Jeonie Eustace leading, gave an epoyable performance 4th to large and fashionable audience. The Kindergarden amused good sized houses 5-6. Annie Berlein comes 11-13. Frank Frayne 13-17.

DISTRICT OF COLUMBIA. WASHINGTON.

WASHINGTON.

Siberia was well represented at Albaugh's by Mac-Donough's co., but the houses were not so large as the merits of the co. and their performance dreaved. Siberia has been seen her so often that it fails to draw. Eleanor Moretti and Minnie Radcliffe, pleasantly remembered for good work on former visits, were charming in the roles of Sara and Marie. This week Effic Elisler in Judge Not, and Saturday night, for the first time, Lady Margaret. Katti sext.

No need to tell you what kind of a play Kate Claxton's The World Against Her 1s, as you have seen it. I didn't think Arthur Forrest could do anything so badly as he does the villain in this play. If he were burlesquing it, all right, otherwise I don't know what he was trying to do. Some of the minor parts scored, but Miss Claxton has seldom been seen in anything less pleasing than her part in this play. This week The Private Secretary will no doubt fill the house. Mr. and Mrs. Florence next.

The Golden Giant, with delightful Mrs. McKee Rankin, drew large and well-pleased houses at Harris'. True Irish Hearts this week. Australian Novelty co. sext.

Kernan's handsome new theatre did a fine first week's

ext. Kernan's handsome new theatre did a fine first week's susiness with Hyde's Specialty co. Tony Pastor this

business with Hyde's Specialty co. Tony Pastor this week.

Brockman's Monkey Theatre co did well at the E Street Risk, and remains asocher week.

Christ before Pilate, a fine group in wax, is being shown at Asbury Musee, formerly a Mrthodist church, on Ninth Street. It will remain for some time.

The curtain went up late on Tuesday and Wednesday evenings at the National, on secount of trains being behind time on which Miss Claxton was returning from Philadelphia, where she was attending court in the matter of her lost diamonds. The audiences were quite patient, but it no doubt hurt the week's business.

Mrs. Rankin was anticipating much pleasure in celebrating her eldest daughter's birthday this week.

GEORGIA. ATLANTA.

De Give's Opera House (L. De Give, manager):
The New Orleans Juvenile Opera c., was the on y attraction at this house last week. They gave three performances 1-2. Business was good and the co. gave entire satisfactio.

Items: The yells w fever scare is about over, and no further trouble is antic pated.—Roland Reed and Erra Kendall will be our next attractions.

The Grand (Lem H. Wiley, manager): Robt Man'ell as Monbars in his new play of that na e Oct. 3,
Ev y seat in the theatre had been reserved in advance,
and it was the general verdect that there never was a
strong a play or one a. well acted throughout in the
house before, Johnson & Slavia's Minatreis to a large
audience, 5th; Held by the Enemy 8-9; Conried's
Opera co. 13-13.

Dera co. 13-13.

BLOOMINGTON.

Dudley Theatre (Fell and Perry, managers): Robert Mantell as Louis Monbars to the largest and most appreciative audience of the season ad. Johnson and Slavin's Minstrels to crowded house 4th; T. J. Farron in Soap Bubble 6th.

Opera House (1. H. Lorenz, manager): Chas. A. Gardner in Karl 10th.

ELGIN.

Du Bols Opera House (Theo. F. Swan and F. Allen, managers): Prof. Kennedy opened a week's engagement ist receiving good attendance. As a mesmerist he is very entertaining, and succeeds in keeping the audience in an uproar all the evening. Murray and Murphy, 9th; Sol Smith Russell 11th.

Helen Blythe in Catherine Howard played to a fair house 3d. The star gave entir satisfaction. Murray and Muroby, 8th; Aiden Benedict's Monte Cristo, 10th; Items: Managers Nonban

Items: Managers Northam and Beaupre, of the Opera House, have some of the best cos. booked for the Winter season. Exta Hawkins is making a hit in Main Line, This city is ber home.

QUINCY.

Opera House (P A. Marks, manager): A large and well pleased audience greeted the Cold Play co. (No date,—ED.) Frank Deshon Opera co. 8th, week; Salbury's Troubadours 15'h.

Salbury's Troubadours 13th.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager):
Dan Darcy was welcomed by only a small audience,
Sept 30. The play was well presented. Robert Manaiell, supported by a strong and well balanced co, presented Monbars to a large audience 1st. The nonsensical yet laughable mixture, A Cold Day, pleased a tonheavy house ad. T. J. Farron and Ed. J. Concelly
created roars of laugher by their many comical situations in a Soao Bubbl., 4th.
Items: Albert Gibbs, late with Haverley's Minstrels,
joins the Cold Day co, and will fill the character of
Taken, a photo, raher,—Lon Forrester, manager of the
Western Cold Day co,, reports business good and exetion not interfering as vet

ROCKFORD.

tion not interfering as vet

ROCKFORD.

Opera House (C. C. Jones, manager): His Roman Rockers and Rock

turned last week highly pleased with his bookings made in New York.

Wilcogon's Opera House (M. H. Wilcozon, manager);
Beach and Bowers' Minstrels opened the season at this
theatre to a large audience of They gave a good entertainment. Frof Giesson's trained dogs are a notable
feature of the performance, and the co, throughout is
better than last season.

better than last season.

FOLIET.

Opera House (R. L. Allen, manager): Helen-Blythe in Catherine Howard; or the Tomb, the Throne and the Seaffold, to a large and highly pleased audience 1st. Salabury's Troubedours in Three of a Kind, with Nellie McHenry in the leading role, to good business 6th.

INDIANA.

VINCENNES,
ra House (Frank Greene, manager): James Concoach presented Das Darcy to a small but welld audience sd. The star and co. are excellent.

Portiland.

Portiland.

Portiland.

Opera House (E. B. Kikendall, proprieto): The Maggie Breyer co. played to fair houses last week, giving satisfaction.

Item: W. H. Woolry was in the city vesterday in advance of the Lawrence-Vaughn, Monte Cristo co., which appears here Sth.

wascn appears here 8th.

LAFAYETTE.

Grand Opera House (F. B. Caldwell, manager).
Fashions to small house, ist. Johnson and Slavin's
Minstrels gave a good show to immense business, 3d;
Sol Smith Russell comes ofth in the new play A Poor
Relation. It received its initial production at Columbus, O., on the 5th.

bes, O., on the 5th.

LOGANSPORT.

Opera House (William Dolan, manager): Sid, C.
France played to a slim house Sept. so. Little Nugget drew a fair house 4th. Ada Meirose made a clevel Little Nugget being repeatedly encored. The rest of the co. is good. Muldoon's Picnic roth,

TERRE HAUTE.

Opera House (Wilson Navlor, manager): James C.
Roach and co, presented Dan Darcy to a fair house 1st.
Johnson and Slavin's Minstrels appeared 3d, and gave an excellent entertainment to the most pleasing financial results.

cial results.
Item: Howell Hansel, of Dan Darcy co., is an old
Terre Hante boy.

SOUTH Band.

Oliver Opera House (J. and J. D. Oliver, managers);
Bartholomew's Equine Paradox came for the week
adding 7th, to good business. McNish, Ramza and
Arabo Minstrels 1sth; Conried English Opera co. 16th

IOWA

OSKALOUSA.

Masonic Opera House (G. N. Beechler, manager):
Prescott and McLean with good support presented Virgislus Sept. sy, to fair business, giving excellent satis-

BOONE.

Phipps' Opera House (Fred. L. Shelters, manager):
The house was closed last week, but will be reopened by
the Templeton Opera co. Oct. 19-13; A Cold Day 18th.
Item: THE MIRROR will be on sale after this at
Burghardt and Barnes.

Item: THE MIRROR will be on sale after this at Burghardt and Barnes.

DES MOINES.

Grand Opera House (W. W. Moore, manager): George H. Adams in He. She, Him and Her will take the boards oth. Manager Moore has some catchy advertisements for this sh.w. Cold Day 15 16; Jane Coomba sad; Michael Strogoff asth.

Foster's Opera House (William Foster, manager): H s fine advance sale for Conried's Opera co. in Vice Admiral and Black Hussar 5 6, with matinee, Amorita on Saturday. Royal Highness 1s 13.

Capital City (W. C. Ross, manager): Was dark past week, but will open week of 8th with Gibney, Gorden and Gibler's Comedy co. Balance of October dark. November opens up with Union Square Uncle Tem's co. week of Nov. 1s.

CRESTON.

Creston Opera House (J. H. Patt, manager): The house was closed all last week. The Scarcci.w., advertised for ad, failed to put in an appearance the co. is reported stranded in Missouri. Mattie V.ckers 10th.

reported stranded in Missouri. Mattie V.ckers 10th.

LEMARS.

Opera House (T. H. Andrews, manager): Andrews'
Opera co. in Birds of a Feather played to an audience
that should have been trebled ad. This troupe is strong
and clever, making an opera co. hard to equal. J. Z.
Little's version of The World followed 3d; the Prescott
and McLean co. in As You Like It 4th.

and McLean co. in As You Like It 4th.

SIOUX CITY.

Peavey Grand (W. I. Buchanan, manager): Little's World to large and well pleased audiences 1-3. Mattie Vickers in Jacquine and Cherub to standing room only p-4. Miss Vickers' singing and dancing were better than ever, and won for her frequent encores. Her support, on the whole, is good, especially Frank Cotton and Harry W. Rich. Marie prescott and R. D. McLean 5-6; Emma Juch 11th.

Academy of Music (Ed. M. Lord, manager): The McKanless Colored Specialty co, with Mr. and Mrs. Sam Lucas as the principal attraction, succeeded in comfortably filling this house 1-3. They formished a pleasing entertainment and their jokes were not as timeworn as those of the average minatrel troupe.

FORT DODGE.

FORT DODGE.

Fessier Opera House (Guy T. Rankin, manager):
Prescott and McLean in As You Like It to a very small house 3d They gave an extremely fine production.
The support is far above the average.

The support is far above the average.

COUNCIL BLUFFS.

Dohany Opera House (John Dohany, proprietor):
Mattle Vickers came Sept. 39 in Cherub, but owing to a
political gathering the audience was small but very enthusiastic. The Conried Jpera co. in A Gypsy Baron
to good business ist. The opera was most acceptably
given by this excellent co. Miss Conway as Saffi, the
Gypsy girl, captured the audience with her fine acting
and singing. Miss O'Neill also received hearty applause. The opera gave entire satisfaction.

DAVENPORT

DAVENPORT.

Burtis Opera House (W. H. Fluke, manager): The Templeton Opera co. Sept. vp. to a fair-sized but disappointed audience. Regular pr-ces were charged, and for an entertainment that was far below that of the last popular-price co. which played here.

KANSAS.

FORT SCOTT.

Opera House (W. P. Patterson, manager): A goodsized audience witnessed John Dillon in Wanted the
Earth Sept. 29. Dillon is very good. The pi-ce does
not amount to much and the co. is bad. Keep It Dark,
with W. T. Bryant, Lizzie Richmond, Julia Wilson and
a first-claus co., to pleasing artistic and financial results
3d. Lizzie Evans 16th.

3d. Lizzie Evans 16th.

NEWTON.
Ragsdale Opera House (J. M. and T. P. Ragsdale,
managers): Skipped by the Light of the Moon to good
business Sept. 20. Eunice Goodrich co. commenced a
three nights' engagement 4th, playing Dad's Boy to
fail house, although a severe rain-storm was raging.
Business promises to be very good the remainder of the
week.

Week.

HORTON.

Opera House: The Noble Outcast co. played to a good house 3d. The co is first-class. The "New Madison Square co." 3th; Katie Putnam 6th.

WICHITA.

Crawford's Opera House (L. M. Crawford, manager); Euslice Goodrich played to good business 1-3, producing Zizi, the Actor's Daughter, and Innocent Salt. The co. was booked for three nights, but had to give way to a political meeting 3d.

HERINGTON

HERINGTON.

Heriagton Opera House (H. H. Griswold, manager):
Clifton's co. in Ranch King 1st. Libby Prison 3d to very good business. The co. was received with much favor.

Edwards' Opera House (L. L. Baird, manager): Keep It Dark came to fair business 4th. The co. gave satisfaction. Stinson Comedy co 11-13.

TOPEKA.

Crawford's Opera House (L. M. Crawford, manager): Week of 1st Charles A. Loder, Ruby Layton and a aumber of good specialty people in a piece called Hiarity all last week. The houses were crowded and the show was one of the funniest in a long time.

Grand Opera House (E. H. Macoy, manager): Sam Erwin Ryan with a good support opened last week with The Long Strike, followed by O'Day, the Alderman, The Two Dinner Pails, etc. The Grand never has a light house and this engagement was no exception to the rule. The audiences seemed to be thoroughly bleased.

ARKANSAS CITY.

rge

ARKANSAS CITY.

Highland Opera House (J. H. Anderson, manager);

owler and Warmington's Skipped by the Light of the foon co. to a good house 4'h. Hilarity 10th.

MAINE.

PORTLAND.
Theatre (C. A. Newell, manager): Bennett and Multon Opera co., in a new repertoire, played to Growded houses all last week, Marie Greenwood, the new soprano, achieved an an artistic success. Ioseph Armand was very efficient, as also were Frank Molten. Arthur Wooley and William Wolff, the new comedian. The costumes were beautiful and the orchestra effect

we, but the chorus is weak and lacking in many essentials.

Items: Carl Alberte, the popular and gentlemanly manager of the Beancett and Moulton co., was, as ever, attentive and courteous to the press,—Stetson's co. is a strong card is-15.—The advance sale for the Bostonians is large,—Alice Carle is winning new laurels for her rendition of Mad Margaret in Ruddygore—Mae Bruce was here during the week with her husband, Mr. Johns, the conductor for the B. and M. co.

BRUNSWICK.

the conductor for the B. and M. co.

BRUNSWICK.

Town Hall (E. A. Crawford, manager); Men delssohn Quartette Club gave a fine entertainment to poor business on account of stor; 2d. Peck's Bad Boy co, good show to a very good house 5th.

MARYLAND.

CUMB®RLAND.

CUMB®RLAND.

Academy of Music (H. W. Williamson, manager)

Shefler and Blakely's Specialty co, to fair business 4th, but not nearly so arge as they deserved. They gave a most excellent performance. H. Grattan Donnelly's Fashions to good business 6th. The finest comedy we have had. Hilda Thomas sang very -weetly and scored quite a hit. Daniel Boone, the Pioneer, 11th; Jim the Penman 15th.

MASSACHUSETTS.

MASSACHUSETTS.

SPRINGFIELD.

Gilmore's Opera House (W. C. Le Noir, manager):
Chanfrau in Kit to a good-sized andience Oct. 1. The
star, play and players received a cordial welcome. A
Postage Stamp came 4th. to a good house. Harry
Sranley gross'y exaggerated the countryman. Birdsall's
That Bry Next Door appeared 5th. The skit is a mixturd of Peck's Bad Boy and Tom Sawyer, and is about
as successful as a combination of oil and water. The
co. is poor. Gus Hill's Specialty co. 15th; Arthur Rehan's Comedy co. 18-19.
Items: The romantic drama that Chanfrau had exprected to produce this month will not be seen before
next season, owing to election and Manager Anderson's
poor health.—Arthur Gisson, lately with the Florine
Arnoid co. has not gone into business at Nashua. N. H.,
as reported, but has joined 'he Postage Stamp co as
stage manager and has already rewritten the third act.
—Chanfrau has been suffering from neuralgia of late.—
Manager Dan J. Sprague plays a part in the Postage
Stamp.—Bristol's palace car has been shipped to him.
a most showy and elaborate wheeler The outside is
adorned with portraits of Bristol and Patrick and a view
of the coming horse college.

Later: Under Cover, at the hands of Boniface and a
strong co, was in many respects the most interesting
und best liked play yet seen this season here. Rainy,
consequently business rather light 6th. The veteran
was in his usual happy vein, and Marion Abbott—well,
we haven't had a nice part more gently, sweetly and
unaffectedly portrayed for, years. Chas. Mortimer
labors nobly with a difficult 'charleter.' Redmund and
Barry in Herminie came to a crowded house 8th. The
drama has been greatly improved by revision, several
successful elements having been added to it, absent from
their previous production, which eatablished their claims
to the romantic field. The co, is a strong one. The
dissolving view act drop is a taking novelty.

Gladys Hamilton replaced Siella Boniface in the
veteran's support, owing to the latter's ill health—Nettie Van Sickle

Academy of Music (Thomas R. Burrell, manager):
Jennie Calef, under the management of our former manager, C. H. Smith, averaged good houses last week.
At the Saturday matinee dolls were given away and the children were delighted.

manager, C. H. Smith, averaged good houses last week. At the Saturday matinee dolls were given away and the children were delighted.

WESTFIELD

The Gem Opera House (Ben Chadwick, manager): That Boy Next Door played to a fair-sized audience, giving general satisfaction. (No date.) Mrs. General Tom Ihumb and Prof. D. P. Huriburt's combs. 13tb; Herne's Hearts of Oak 17th.

Items: The work of reconstructing the old Musichall is being rapidly pushed. Manager Howe expects to reopen under the title of The Opera House early in next month.—Hattie Schell, who has been stopping with friends in this town since the death of her father, leaves next week for Boston to prepare for her Winter's engagement in New York City.

SOUTH FRAMINGHAM.

Elmwood Opera House (G. E. Sanderson, manager): Ranch 10 pleased a large audience Sept. 20 Chanfrau to a small house 1st. This play has several new fratures this season, chief among which are Kit at d Stubbs floating on a bale of cotton after the wreck, and a colored male quartette, which made quite a nit here. They carry twenty people instead of thirteen as formerly. Thee Blind Mice was received by a good-sized house with continuous laughter and applause 3d. A nons naical piece, full of clean and for the most part fresh fun and music. All sustained their parts creditably, Billy Rice and Frank Howard being the favorites here. Hearts of Oak co. to light business 4th.

AMESBURY.

New Opera House (C. W. Currier, manager): Ranch 10 to a light house 3d. The play shows a marked improvement over last season. Barry and Fay to a fair house 4th. Emily Keane acted the daughter in a vivacious manner, and shared the applause with the principals. Help Wanted 13th; Annie Pixley 18th; Lamont Opera co. 19th.

Item.—The Mibror is on sale at Johnson's book

Opera co. 19th.
Item.—The Mibror is on sale at Johnson's book

Item.—THE MIEROR is on sale at Johnson's book store.

HOLYOKE.

Opera House (Chase Brothers, managers): A fair audence witnessed Henry C. Stanley's ludicrous portrayal of Jason Duckfoot in A Postage Stamp 3d, despite a political parade. May Coudell was an exceedingly bright and vivacious Dolly. An excellent brass band accompanies the organization. George Boniface is a most canable actor and his new drama, Under Cover, gives him an excellent chance to disp ay his talents. Charles Mortimer, a sterling actor, although out of his line, was as devilish and repulsive in the part of Richard at the author of the play could desire. Marion Abbott was an ideal Stella, and the role could not have been in better hands. Gladys Hamilton gave a strong performance of Iva, who pays the penalty of death for her deceitfulness, and Josepha Crow II, an actress of worth, was the suffering Zoe to the verge of reality. This week, Ullie Akerstrom.

Items: May Coudell, who was with J. K. Emmet four years ago, and who has been in retirement for the past two years, has returned to the stage and is now with the Postage Stamp. co.—Charles Mortimer in one of his make-ups bears such a striking resemblance to A. M. Palmer that he has been dubbed Mr. Palmer by George Boniface and other members of the co.—Marion Abbott will star again next season in Only a Farmer's Daughter—Klein and Russell's Help Wanted cancelled date of 18t after the paper was up.—Ralph Ward, formerly The Mieron correspondent at N. rthampton in this State, is now the energetic advance agent for Uille Akerstrom. He hav been here a 1 the week.—Jeonie

date of 1st alter the pro-merly The Mirror correspondent at Northampton in this State, is now the energetic advance agent for Unlie Akerstrom. He has been here at the week—Jennie Burby, of this city, who is probably the best amateur actress Hoiyoke has ever torned out, is studying at the Madison Square Theatre School of Acting.

WORCESTER.

Madison Square Theatre School of Acting.

WORCESTER.

Theatre (Mrs. Wilkinson, manager): The business for the past week has positively been bad, rainy weather and political meetings had much to do with the dulness. George Boniface in Under Cover, Chanfrau in Kit and Annie Berlein in her first production of Warning were the attractions. James O'Neill in Monte Cristo Oct. 12-13; Shadows of a Great City 15 17; Bostonians 18; Jennie Calel week of 22d at popular prices.

The Musee (George A. Batcheller, manager): Business has been fairly good last week. Next week a very good bill is offered.

Bristol's Dime Museum has returned from the Theatre to the Hall and continues to move along with good business.

Items: John Hart, who opened in the leading next in

atre to the Hall and continues to move along with good business.

Items: John Hart, who opened in the leading part in The Two Sisters, has returned to the variety s age. He arrived here last week to fulfil an engagement made for him by a New York agent at Bristol's Theatre, as he claimed. Mr. Bristol said it was at his Hall and the contract was for four performances a day. Mr. Hart could not stand it, so he moved on to Boston.—Bladche Stone Barton, who recently returned form Europe, has arranged to join Gilmores Band for a tour through the West.—W. R. Burr, agent for Mr. Boniface in his new play of Under Cover, states that they are not satisfied with the name of the play, and will rename it Jerry Jumble the Commercial Traveler.—Marie Howe, who was so favorably received at the Musi. Festival, has been tendered a benefit to take place at Mechanics Hall 22d. She will be assisted by Teresa Careno and D. M. Babcock

NEW BEDFORD.

D. M. Babcock

NEW BEDFORD.

Opera House (I. C. Omey, manager): Seeman's Electra proved a pleasing entertainment to a tar-sized audience 1st Shad was of a Great City filed every seat in the house ad. Barry and Fay in McK-nna's Flirtation were well received 5th A Hole in the Ground 5th. For Rose Coghlan in Jocelyn, 13th, there was a large sale at advanced prices.

sale at advanced prices.

LYNN.

Music Hall (James F Rock, manager): John Wild in Running Wild to poor business set. A good co. of specialty people in a "wild and woolly" piece. Ranch to to a light house 6th.

Proctor's Theatre (A. H. Dexter, manager): Hearing and the programme to one of the best audiences gathered in the Opera. House of the best audiences gath

etta Berleur in The Romance of an Actress created a most favorable impression before small but select audiences 1-2 Billy Burk, of Burk, and Burton's Mustrels, had a beseft 3d, with fair monetary results. The event of the week was the appearance of Louise Ames in Justin Adams' version of Dawn. Miss Ames is seen at her best in this play and was repeatedly called before the curtain by a large and critical audience. She also appeared in The Danites, 'ay and East Lynne during the remainder of the week, and will be seen in the same repertoire the first half of this week.

Items: Gilbert and Sullivan's latest production. The Yeuman of the touard will be presented by Stetson's co. in Manager Rock's Star Course. The orchestra at Proctor's Theatre under H. B. Ha deman is pronounced by all to be the best outside of the metropolitan cities.—Plans are in progress to remodel Music Hall, making it an elegant theatre before next season.

LOWELL.

Huntington Hall (John F. Cosgrove, manager): Floy Crowell all last week in a round of new characters to satisfactory business. Miss Crowell's Gretchen and Parthenia were, particularly good. Joseph Adelman and Charles W. Ki. g recdered efficient support. James O'heil stith; Adonis 16th; Levy Concert co. 3d.

Music Hall (A. V. Partridge, proprietor): Ranch of did not make much money ist. J Clinton Hall is not fitted for heroic parts and the support was medicore. Barry and Fay in McKenan's Flirtation pleased a good-sized house 3d. On the Frontier 13th; Seeman's Electra co. 19-90.

Items: H. J. Rock is painting two large portraits of Floy Crowell — Rokert and William Turrell are with

sized house 30.

On 10-00.

Items: H. J. Rock is painting two large portraits of Floy Crowell—Robert and William Tyrrell are with Stetson's Opera co.

MADLROKO.

Stetson's Opera co.

MARLBORO.

A Postage Stamp, 6th, did a good business, weather considered. Their brass band is the best that we have ever heard here, and we have heard a good deal of tooting. Boniface in Under Cover 9 to.

BROCKTON.

City Theatre (W. W. Cross, manager): Shadows of a Great City did a large business 3-6, playing to packed houses the last three nights. The co. is stronger than ever and the scenery is very realistic.

Items: John J. Morton, of this city, deserves praise for the excellent concert he provided in aid of the yellow fever sufferers yth. The entertainment netted the fund \$160.—The members of the Shadows co, were unable to obtain accommodations at the hotels and were billeted in private residences caused by the influx of visitors attending the annual Fair.

DETROIT.

Detroit Opera House (C. J. Whitney, manager): Frederick Warde and co. in repertoire occupied the house the entire past week, and though the performances were most excellent, they failed to draw as well as th y deserved. Mr. Warde is undergoing the same kind of treatment that was accorded John McCullough and Mary Anderson on their first starring tour is Detroit. On the first two or three times they both played to empty houses, but they conquered in the end and played to standing room only. This week Nellie Walters in The Other Half.

White's Grand Opera House (Charles O. Walters of the Keep Berling of the control of the

played to standing roon only. This week Nellie Walters in The Other Hall.
White's Grand Opera House (Charles O. White, manager): McKee Rankin and co in The Runaway Wife first half of last week to fair business only. The co supporting Rankin was an excellent one, and the play gave entire satisfaction. C. L. Andrews' Michael Strongoff co. balance of the week. Arabian Nights 18-30.
Whitney's Opera House (C. E. Blanchett, manager); Kimball's Merriemakers drew splendid houses last week. They can count on always teing well received here. This week We, Us & Co.

BAY CITY.

Grand Opera House (Clay. Buckley and Powers, managers); McKee Rankin, supported by Miss Mable Bert, in The Runaway Wife Sept. 30. This was the first presentation of this drama here. As the curtain dropped on the third, fourth and fifth acts intense enthusiasm prevailed. Mande Banks in Irgomar. This was the first presentation of lagomar here a d it is pleasing to note that the star and play received a warm welcome. The co. is a strong one. Chas. Erin Verner 6th; Dan, Sully's Corner Grocery 8th.

OWOSSO.

OWOSSO.

Salisbury's Opera House (F. Ed Kohler, manager):
The Taverniers, with Muss Ida Cortland as the star, have
been playing week of 1st to enthusiastic audiences
Business opened rather light, with a decided increase
nightly, showing their appreciation of good acting.
They are all artists.

FLINT.

nightly, showing their appreciation of good acting. They are all artists.

FLINT.

Music Hall (H. A. Thaver, manager): Maude Banks as Partheoia in logomar to a small but well pleased audience, 3d; Chas Erla Verner in Shamus O'Brien gave entire satisfaction to a fair house, 3th.

LANSING.

Opers House (M. J. Buck. manager): Silver Spur co. to fair business 4th. Nellie Free sings a number of new 'catchy' songs.

KAST SAGINAW.

Academy of Music (Clay, Powers and Buckley, mananers): McKee Rankin in The Runaway Wife to a large bouse Sept 38. The play is above the average in general dramatic effect and Mr. Rankin well sustained the good opinion held of him, though in the role of the artist Arthur Eastman, it was evident that he was not at his best. Grandfather's Clock to fair audience soth. Maude Banks in Ingomar to good house 3d. The audience was very complimentary in its recognition of the acting of both Miss Banks and her leading man—Mr. Buckley—finding much to commend in their respective roles, as they were called three times before the curtain. The tupport was excellent. Next, Corner Grocery 6th; Charles Erin Ver er in Shamus O'Brien 8th; later on, Pete Baker in The Emigrant.

BIG RAPIDS.

Opers House (C. H. Milner, manager): Crowell's

BIG RAPIDS.

Opera House (C. H. Milner, manager): Crowell's Ideal co, finished a week's engagement to fair business, Sept. 29.

CHARLOTTE.

Kellogg's Opera House (Green and Sleater, managers):

V. T. Smith's Bell Ringers to a small house Sept. 25.

Performance fair. Rasco and Swift's U. T. C. to S. R. O. 3-4; Corner Grocery 17th; Edwin Hanford in Shamrock 22d.

Shamrock sad.

GRAND RAPIDS.

Powers' Opera House (C. H. Garwood, manager):
Charles Erin Verner in Shamus O'Bnico Oct. 3-4. Mr.
Verner is an earnest, hard-working actor, and lacks
only a good singing voice to be classed among the deat
Irish comedians. Katherine Walsh, a former Grand
Rapids lady, does Mary O'Donahue in a praiseworthy
manner, but in this play her opportunities are limited.
W. B. Cahill's O'Finn was a most clever bit of character acting. Business only fair. Arabian Nights, 8-to;
Dan Sully, 13th. ter acting. Business only fair. Arabian Niguts, or to, Dan Sully, 13th. Redmond's (C. H. Garwood, manager): Edward J. Redmond's (C. H. Garwood, manager): Edward J.

Opera House (K. R. Smith, manager): Nellie Free in Suiver Spur, 3d, to fair business. Corner Grocery 13th.

JACKSON.

Hibbard Opera House (Fred. Felton, manager):
Prof. J. E. Kenredy c'osed a werk's engagement Sept.
30. Business fair. Charles Erm Verner, with good aupport, in Shamus O'drien, to a fair and well-pleased house 5th. Rusco and Swift's Uncle Tom's Cabin co.
5th; Nellie Free in Silver Spur 6th; Pete Baker 9th.
Item: R. W. Murchy has resigned his position of acting manager of Hibbard's, and is succeeded by Fred Felton.

MINNESOTA.

MINNESOTA.

ST. PAUL

Grand Opera Howse II. N Roott, manager): Emma Abbott Grand Opera co. in repertoire all last week. The co. gave light performances, drawing weil-filled houses. The productions of Norma and Rose of Castile were praiseworthy in many respects and were highly appreciated. Miss Abbott and the principals were in fine voice and the chorus did excellent work. The clear, sweet voice of the cantartice and Lizzie Annandale's rich contralto were heard to fine advantage in Norma. The engagement gave entire satisfaction. Maggie Mitchell this week

People's Theatre (L. W. Walker, manager): The production of Martha, the Factory Girl, drew good houses last week. The drama is entertaining and was well played throughout. Loduski Young as Martha Gibbs and A. S. Lipman as Stephen Plum finely played their roles, Charles Stanly and Sally Williams kept the audience merry. Mary Myers, Lillie V. Armstrong and Messrs. Cotton, Huebener, Wyngate and Johnson did conscientious work.

Olympic Theatre (W. I. Wells, manager): Michaelle Committed Conscientions work.

Messrs. Cotton, Huebener, Wyngate and Johnson did conscientious work.

Olympic Theatre (W. T. Wells, manager): Minnie Burrough's Majestics presented Earl Damley, a burleque, and a good line of specialties last week, giving good performances to large business.

Items: For the past few weeks the public were given to understand that the Grand Opera House had been purchased by Lotta Crabtree and a certain sum had been paid upon the contract. Mrs. Crabtree and John Crabtrer-have been in the city the past two weeks ready with means to close the contract. I have been informed that on account of certain claims advanced by parties not previously understood, Mrs. Crabtree had abandoned the project and left the city.

WINONA.

wind the project and left the city.

WINONA.

Opera House (George B. Russell, manager): Scott and Mills, assisted by Miss Boastelle, presented Chip of the Old Block to a fair house Sept. 24. The specialties of Mr. Mills and Miss Boastelle were very fine. The Emma Juch Concert co, rendered a fine programme to one of the best audiences gathered in the Opera House for some time 4th. The cantairice and co. were excellent.

S'sson and Brady's Little Nugget co, 1st to a poor heuse. Co, fair. The Swedish Dramatic co, of Chi cago were billed to present the operatia, Preciosa, ad, but owing to the illness of Mme. Pleil, the leading lady, a comedy in three acts was substituted, causing some little disappointment among those who did not understand the Swedish language.

Opera House (C. F. Macdonald, manager): House closed since Fair week. The Fourth Lity Dramatic Club will give the drama Gristh and 13th, for the benefit of yellow fever sufferers.

MISSISSIPPI.

ABERDEAN.

Temple Opera House (R. L. Hatch, manager): The house was closed during the past week.

Items: The Fair dates have again been changed to the original dates, Oct. 16 10, owing to the early resumption of traffic.—The Eastern journa's have greatly exagerated the damaging effect of Yellow Jack upon the theatrical business and bookings in the South.

MISSOURI.

MISSOURI.

KANSAS CITY.

Last week was one of unworted gaiety in our theatres. Ali the houses drew very good audiences, especially the Ninth Street Theatre, where the S. R. O. sign was hung our nightly. There was a surfeit of comedy, however, ouring the week.

Coates: Nat Goodwin and his clever co. have been drawing good houses in Lend Me Five Shillings, Turned Up, Confusion and Royal Revenge. Mr. Goodwin's portrastures of eccentric characters are fine. On Thursday evening he made his appearance in a semi-pathetic role of Gringoire the poet, in Royal Revenge. This was the third presentation of this idyllic poem this season. It is a beautiful story, but not consistent. I don't think it will prove a drawing card, aithough it is admirably acted, and beautifully costumed and historically correct in its oetails. The contrast between Bones or Christopher Bizzard and Gringoire is too sharp; the roles are too dissimilar in impersonation to make a financial success of the play.

Warder Grand: John Dillon and a strong co. played a week's engagement to fair houses, aithough the star deserved better. Mr. Dillon's repertoire consisted of Wanted the Earth and A Sky Scraper. On Friday evening a benefit was tendered two char'table organizations under the auspices of the Elks. Mr. Dillon is a clever character actor, and his plays are comedies out of the usual run nowadays. He is surrounded by a capable co.

Gillis: Hallen and Hart, Kansas City favorites, have

Gillis: Hallen and Hart, Kansas City favorites, have been drawing good Louses all week in Later On.
Ninth Street Theatre: Wills, Henshaw and Ten
Broeck in Two Old Cronies have been amusing big
houses all week with their clever acting. The support

Ninth Street Theatre: Wills, Henshaw and Ten Broeck in Two Old Cronies have been amusing big houses all week with their clever acting. The support is good.

Items —The baseball scene in He, She, Him and Her is very pretty.—John Dillon has not been here for four years.—Joseph D. Clifton and May Treat, in The Rauch King, are touring the Kansas—Nebraska circuit.—Banks Winter's "Peep from the Window" bids fair to rival "white Wings" in popularity.—Kit Clask and his sealskin cap are piloting Johnson add Slavia" Minstrels westward, reaching here in about a month.—The opening of the Elnes Music Hail at Excelsior Springs last Friday evening was a great success. Our Boys was presented by the Critty Club, of this city. Excelsior Springs last Friday evening was a great success. Our Boys was presented by the Critty Club, of this city, Excelsior Springs is thirty-two miles distant from this city, and is a local Summer spa.—Messrs. Horton and Chartrand and Misses Patiti and Tremaine withdrew from the cast of He, She, Him and Her last Saun ay night. The play will be rewritten no as to require fewer peorle.—Charlie Thomas varquished a six-footer who tried to beat his way into the Gills last week. Although there was no blood shed there was plenty of excitement.—The three variety theatres are thriving. The granger who comes to the Exposition rarely goes home without adding an evening at one of them to his thrilling experiences.—O'Brien, the clever Irishman in He, She, Him and Her used to be a member of tae O'Brien Brothers' acrobatic and gymnastic team, but isn't any more entitled to that name than Pat Rooney is to Isaacstein or Oppenheimer.—Prominent agents and managers here last week: C. R. Gardiner and Joe Keeler, He, She, Him and Her; Geo. W Floyd, Nat Goodwin's co.; C. O. Tennis, Two Old Cronies; James Owess, Hallen and Hart's Later On; William Roehl, John Dillon.—Samuel M. Drake, who had been a member of Ben De Bar's St. Louis stock co. in its palmy days, and the author of a frentier play, Tracked to Deata, recently commit

the Skipped by the Light of the Moon co.

ST. JOSEPH.

Tootle's Opera House (R. S. Douglas, manager): Nat
C Goodwin, with a good supporting co. presented a
couble bill, Leed Me Five Shillings and Confusion,
Sept 38, and matinee syth He gave his new (?) play, A
Royal Revenge, evening sp. He did good business
in all. As Gringoire in Royal Revenge Mr. Goodwin
develops abilities for a higher and better class of work
than that he has followed in the past. The engagement of A. M. Palmer's home co. in Jim the
Penman for the 11th has assued much interest and
pleasurable anticipation amongst our best theatre-goers.

HANNIBAL.

pleasurable anticipation amongst our best theatre-goers.

HANNIBAL.

Park Opera House (Watson and Price, managers): Deshoa's Opera co. played to fair business the week of 1st. Co. is headed by Frank Deshoa, Robert J. Matthews, Victor De Lacy, Tom Ricketrs, Kittie Marcellus and May Duryea. Keep it Dark 1sth; Held by the Enemy 13th.

MEXICO.

Ferris Grand Opera House (G. L. Ferris, manager): Farroo's Soap Bubble co. drew a first-class audience at the Grand 1st. The nonsensical comedy was performed to the delight of the audience. Monte Cristo is the next attraction at the Grand.

Item: Manager Amstrong, of Kabrich Opera House, is ill and unable to attend to his duties. The Opera House, in consequence 1s still closed.

House, in consequence is still closed.

SEDALIA.

Opera House (H. W. Wood, manager): Wilber's Comedy co. op-sed in Planter's Wife oth and remained all week, appearing is an extensive repertoire at popular prices. Lizzie Evans returns 13th in Our Angel, her internanted play on the opening of the season. Lawrence Vaughn in Monte Cristo 23d; Skipped by the Light of the Moon 26th.

NEBRASKA.

Funke's Opera House (Crawford and McReynolds, managers); He, She Him and Her did good business 1-3. Georgie H. Adams and Toma Hanlon were the life of the piece. Natural Gas played to a parked house

of the piece. Natural cas payer to a person of the past the state of the past two weeks. John L. Aron, Treasurer of the Funke, has resigned. His place will be filled by Ernest Funke, who has just returned from an European trip.

OMAHA.

Boyd's Opera House (Thos. F. Boyd, manager): Donnelly and Girard, in Natural Gas, drew good houses 1-2, but ter applicate was not so enthusiastic as last year's co. called forth. Madison Square Jim the Penman co

co. called forth. Magnon oquere jin de McReynolds, grand Opera House (Crawford and McReynolds, managers): He_She, Him and Her opened a half-week's engagement 4th to average business. Too many characters, too little merit. Two Old Cronies 18-13; Mrs. Langtry 15-16.

The Museum and People's have had fair business.

The Museum and People's have had fair business.

NEBRASKA CITY,

Opera House (W. B. Sloan, manager): The McCanlass Colored Species ty co, appeared to a large audience
Sept. 29. The entertainment was somewhat of a novelty, but at times tiresome, owing to the length of programme. Mattie Vickers 26th, Willis, Henshaw and
Ten Brock's Two Old Pronies 10th; Andrew' Comedy
co. 11-13; Hilarity co. 18; Frank Line'on 20-24.

Items: The Managers' Protective Association is now
completely organized and in good working order. The
prime object of the Association is to protect theatre
managers against unprincipled circuit associations. Its
labors have already borne good fruit.

GRAND 181.AND.

GRAND ISLAND.

Bartenbach's O.era House (Steve Reynard, manager): Donnelly and Girard in Natural Gas to good business 5th. Marie Prescott 17th.

NEW HAMPSHIRE.

MANCHESTER.

Manchester Opera House (E. W. Harrington, manager); Barry and Fay presented McKenna's Firration od. The audience, although small, was well pleased and very enthusiastic. A fine house greeted James O'Neill in Monte Crist 9th. The scenic effects were excellent and the supporting co. first-class. J. W. Shannon as Noiriter shared the honors with the star. Rose Coghlan 13th; Dixey 17th.

CONCORD.

White's Opera House (B. C. White, manager):

J. C. Lewis in Si Plunkard appeared of ton small house

Our Strategists played a two nights' engagement to only fair business 3.4. The performance was well received. The Florence Comedy co, gave a very satisfactory performance of The Mighty Dollar to a fair house 6th. Kate Castleton 13th; Siberia 16-17; Around the World 19 so.

Lien. An application will be made this week for a dispensation to open a lodge of Elis in this bity with a membership of about fifty.

NEWARK.

Miner's Newark Theatre: Clara Morris began a neck's anywacment 8th. Her play, Renee de Morsy, in of the customal school, and in annurship adapted to display becomediar and exceptional taleds. Miss Morris cumpletely identifies herself with the character of the noble Countess, and shows the great power of the acrees as no other play can do. The co. supporting Miss Morris restrong and well balanced. Frederic de Belleville, who plays the Count de Moray, is an excellent actor. J. it. Newabara, as the just and stern old father, gives a nee portrayal. Walter Kelly, as the illegitimate botter, has but little to do, but does that httle well. Kate Massi, as the daughter of the Count and Countess de Moray, is seen to great advantage, as in Octavia Alen as Mue, de la Marche Mattie Earl, as 'he adventures, does good work, looks well and dresses elegantly. The same play will be repeated Tuesday, Wednesday and Saturday night in New Magdales. A grand speciacular revival of Shakespear's Midsummer Night's Dream will be produced at this theatre on the 15th.

H. R. Jacobs Grand Opera Huuse; Lights o' London was the attraction 8th. It is a pictureque and stirring melodrams, replete in realistic across and siturations. Among those who appear are Jam s Neil as Harold Armytage, Charles Canfield as Cufford, J. L. Carhart as Seth Preene, W. H. Lytell as Iosepa Jarvis. The play will remain on the boards for the balance of the week. M. S. McKee Rankin in The Golden Giant 15th. week.

Walfman's Opera House: Admirers of the vaudeville find much pleasure in witnessing the performances of the Mammoth Specialty co. this week. The co

will be given.

SOMERVILLE.

Mirror Hall (William M. Alberti, manager): James K. Keane's Burr Oaks co. 3-4 Some of the parts were commendably filled, and the co. drew for't the commendation of he local press. The Boy Tramp co had a delighted and enthusiastic audience 6th. But, oh! how it rained!

Items: Wood's Dime Dramatic co. took over \$300 at the Fair Thursday, when so coo people, it was said, were on the grounds.—Jephtha's Daughter is to be presented by local talent 16-17.

PATERSON.

sented by local talent 16-17;

PATERSON.

Jacob's Opera House did light business first half of last week, Col. Sellers as the attraction. Business improved the latter part of the week. Edwin Arden closed Saturday sight to a packed house. Bunch of Keys 1-10; Under the Gaslight 11-12. Next week. The Ruling Passion and Frank Frayne.

People's Theatre drew poor houses last week with All Star Specialty co. This week, Gus Hill; next, Bijou Opera co.

Academy of Music presented Crimes of a Great City to poor houses. This week, San Francisco Ministrels; next, Ranch King.

NEW YORK.

NEWBURG.

Academy of Music (A. Staalev Wood, manager):
Mrs. James Brown Potter, supported by Kryle Bellew
and a strong co., opened the season here 5th., pres-uting Tom Eaylor's p'av, Twist Axe and Crown. There
was a very large andience composed of Newburgh's best
people, and there were present also several theatre
parties from adjacent towns. Those present who had
previously seen Mrs. Potter on the stage remarked the
improvement is her acting from last season. She was
accorded a great deal of applause, receiving three curtain calls. Credit should be given to each of the supporting co., as it was fully deserved, especially in regard
to He-en Bascroft as the Queen, and Luzzle Hudson as
lashel Markham. Kyrle Bellew as Edward Courtenay
received great attention, and his fine acting was fully
appreciated. Mr. Harry Edwards as Bishop Gardiner,
and Mr Ian Robertson as Simon Renard also did very
acceptable work. Nancy and co. roth. T. P. and W.
Minstrels 15th.

Old Opera House (W. D. Dickey, manager): Running Wild opened on the 18th.

AMSTERDAM.

Opera House (A. I. New

Opera House (A. J. Neff, manager): Run-man's Uncle Tom's Cabin co. came Sept s6, to a crowded house. Gus Waliace as Uncle Tom and one of the Hyer sisters as Topsey, recrived an abundance of applause, which they justly deserved. Dalys in Vaca-cation Oct. 4.

OSWETO.

Academy of Music (Wallace H. Prisble, manager);
Nancy and Co., by Arthur Rehan's co., appeared set and pleased highly. A return date in 7 so-8 has been secured. Abbev's Uncle Tom oth; Minste Connors 13-18; Boston Orchestral Club 16th.

Wieting Opera House (P. H. Lehnen, manager):
Arthur Rehan's co. drew well Oct. 3-2 with Nancy and
Co. and 7-20-8. Frank Daniels in Little Puck 11-18.
Alhambra Theatre (Jacobs and Proctor, managera):
N. S. Wood in Waifs of New York played to good business 3 6. Ada Gliman in Bubbling Over and the Two
Johns divide the time this week. Gray and Stephens
next

Jonos divide the time this week. Gray and Stephens next

AUBURN.

Academy of Music (E. I. Matson, manager): Ada Gilman with a good co. in Bubbling Over drew only a fair house Oct. 4.

ROME.

Sink's Opera House (E. J. Matson, manager): Peek and Fursman's Uncle Tom's Cabin co. to a crowded house ist. The performance was fair, but the co. throughout did not give entire natisfaction. Ada Gilman and co. to fair-sized audience sd. Miss Gilman hersel was excellent and the supporting co, was well balanced. Frank Lester made a great hit in the parts of the Chinaman, tramp and negro specialty. Duncan Clark's Female Missierels and Arabaa Nights to medium-sized audience 6th.

UTICA.

Opera House (Jacobs and Proctor, lessees and managers): N S. Wood in The Waifs of New York 1-3, to large audiences. The star was well supported and the sentent and mechanical effects of the best.

City Opera House (# silham J. Supple, manager); Peck and Fursman's Uncle Tom's Cabia co. sd, to good business.

business.

BINGHAMTON.

Opera House (J. P. E. Clark, manager): J. B. Polk in Mixed Pickles to a good house sd. The co kept the audience in good humo. The Florences in the Mighty Dollar deaw large and appreciative audiences 4th.

LYONS.

Parshall Memorial Hall (E. J. Matson, manager): May Wilken in Gwynne's Outh to a small but appreciative audience 5th. Ada Gilman appeared in Bubbling Over 6th.

WATERTOWN.

City Opera House (E. M. Gates, manager): Last week the house was osen for political meetings only. Peck and Fursman's Uncle Tom's Cabin 5th; A Brass Monney 10th; Our Picnic 19th.

CANANDAIGUA.

CANANDAIGUA. CANANDALOUS.

Kingsbury's Grand Opera House (S. Kingsbury, manager): The Montegrific Opera co. appeared 5th in Woman's Wit. The house and the performance light. M is Montegrific was the only one doing any creditable work. Hi Henry's Miestrels 19th.

work. Hi Henry's Minstrels 19th.

ROCHESTER.

Academy of Music (Jacobs and Proctor, managers):
The inclement weather of the last week did not deter
large audiences from witnessing Jacob and Hickey's fine
co. in Hoodman Blind. This week N. S. Wood; The
Two Johns nast.

Grand Opera House (P. H. Lebnen, manager): May
Wilkes made her appearance in Gwynne's Outh to light
business 1 g. Arthur Rehans sterling comedy co, atracted excellent houses 46. appearing in y-so 8 and
Nancy and Co. Grandfather's Clock 11-13.

Lycsum Theatre (John R. Piercr, manager): The
New York Lycsum co. will appear in The Wite this
week. Fanny Davesport next.

Items Lida Hoidin (Mrr. J. H. Lester), of this city,
joined the C. T. Ellis co. in Toronto last week.

OLEAN.
Opera House (Wagner and Reis, managers): J. B.,
Posk in Mixed Pickles comes 9th, Montegriffo's English
Opera co. 10th; Ada Gilman 16th.

JAMESTOWN.

Allen's Opera House (A. E. Allen, manager): Pat Muldoon Comedy co to fair sized audience set. Cowboy pianist played to fair business 6th. J. B. Polk in Mixed Pickles 11th.

CORTLAND.

Cortland Opera House (Robins and Vail, managers): Mixed Pickles to good house ad. Gwyane's Oatn co. 5th, to best business of the season, and gained an excellent reputation. Support good. Montegr for in Woman's Wit 8th.

CORNING.
Harvard Academy (G. W. Smith, manager): J. B.
Polk and co. presented Mixed Pickles to good house feb.
The co. is be ter than the play.

Et Mi RA.
Opera House (W. E. Sardweil, manager): Este

COMPRESSO OF BIGHTH FACE !

NEW YORK MIRROR

The Organ of the Theatrical Managers and Dramatic Profession of America.

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NEW YORK - - OCTOBER 13, 1888

Tell me, didst thou never hear That things ill-got had ever bad success

. The New York Mirror has the Largest Dramatic Circulation in America.

-HENRY VI., Part 3.

ANNOUNCEMENT.

The Christmas Number of the New York Mirror for 1888 will be pub-Hahed on Saturday, December 1, It will be a distinct and separate publication from the regular issue for

the same week. It will eclipse its predecessors in beauty, elegance, novelty, and artistic and literary merit.

Advertising rates and other partioulars will be furnished on written or personal application to the Business anager.

The Old Fund and the New.

The absurd report that Fanny Davenort had not authorized action to be an in opposition to the effort of her ers of the American Dramatic ow-members of the American Dramatic ad to obtain legal authority for dissolv-the Association and dividing the in its treasury, is emphatically coned by a letter to her lawyer, pubhed elsewhere.

also reproduce a corresponden the subject between Miss Davenported President Palmer, of the Actors und. Miss Davenport suggests that it he two funds were united, all the memes of the old Association should be de life members of the Actors' Fur and that the dues they have paid shall satisfie them, or their families, to some dit in case of death. To these sug-ions President Palmer replies that the ption of both had been agreed upon see the consolidation should be ac-

ppens that all these points were vered by the letter which President sent to the Directors of the Dra-

nd in January last, before legal and a dissolution were taken by er. This letter possesses such portswe cannot do better than reprint it:

the public at large.

th later. It was a brief note from cretary of the Dramatic Fund briefly stating that "arrangements have prod so far that we deem it impossible en negotiations with any other institution." Which was a diplomatic way of saying that the members were so deterto secure \$680 apiece that they rence or take such measures as

fessedly unable, or unwilling, to carry on themselves.

In justification of a course, which to many liberal-minded and charitably-inclined professionals seems to partake of unspeakable selfishness, the Dramatic Fund people claim:

That their association is not charitable;

That the money was paid into its treasury by each member as a provident measure;

That it was designed solely for actors, while the Actors' Fund bestows its bounty upon all classes of professionals;

That the proposition of the Actors' Fund and the opposition offered by Fanny Davenport to the division of the spoils is neither more nor less than an attempt to "filch" from a number of honest people their prudent savings.

Let us examine these points carefully. That the Dramatic Fund is not charitable we frankly concede-if it were, the spectacle presented by the effort of its members to pocket its accumulations would not have presented itself for our edification to-day. But that it was originally meant to be a benevolent and eleemosynary institution by its founders must be evident to every person familiar with its constitution and by-laws and its early history. What the Dramatic Fund is and what it was intended to be are two different matters; yet both must be taken into consideration.

If the Dramatic Fund was not formed as a charity why did it undertake to provide for orphans and widows? Why did it endeavor to care for the sick-for the past four or five years with the frequent and necessary assistance of the more generous and adequate Actors' Fund? Why does it now put forward, as a reason for being allowed to dissolve, that the profession will take no interest in its work or its objects, and it is impossible to enlist sympathy or obtain additional funds by means of public appeals through benefit perform-

If the Dramatic Fund was designed solely for actors, why is it that no actors have joined it in several years, and why, with one exception, are all its members between forty and eighty years of age Why have actors given it the cold shoulder? It cannot be possible that the growth was obstructed with the view to making the final distribution among the survivors orrespondingly large?

Why is the Actors' Fund less worthy to be the custodian and administrator of the old Fund, because its aid and comfort are not narrowly restricted solely to actors, but are extended to all the sick and indigent connected with the profession, irrective of class?

How can it be claimed-even by the people who hope to get \$680 apiece if the proposed deal is consummated—that the objection to their little plan is an organsed effort to deprive them of their rights when it is an open question whether those rights exist? A wish to possess \$680 is not necessarily based on right, nor is a deter-mination to scatter the money which was partly raised from the dues of members long since dead and buried, by various forms of special donation and by appeals to

ofits, in the belief that they were aiding organization engaged in philanthrop I work, imagine that its benevolence ld ultimately take the direction of enriching its surviving members?

Did the founders suppose that they were paving the way for an eventual "com-bine" and division all round? Ought no the survivors to be bound by consi tions of duty and the beavy responsibilties of a beneficent trust?

What would be said if the due-paying nembers of the Actors' Fund should attempt to make a similar division of the moneys placed in their hands to give succor to the destitute, to care for the sick and to bury the dead?

Is there really any difference between such an imaginary contingency and the actual attitude of the majority of the members of the Dramatic Fund Association at the present moment?

This is a very serious matter, involving a principle far more vital and important than the question of whether all this money will find its way into the charitable hands of the Actors' Fund or not. It is a matter so serious, and of such moment, that every member of the theatrical profession has an interest in it and may be indirectly affected by it.

In either case-whether the propo disbandment and division is effected, or uld not make even a show of holding whether it is not—it behooves every actor. actress and manager, and every other per re offered to continue the benevolent son connected with the stage, to under work which they, as a body, were con- stand the case in all its bearings.

A Question of Choice.

The following letter has made its appearance in THE MIRROR'S mail bag:

Naw York, Oct. 8, 1888.

Maw York, Oct. 8, 1888.

Baar Sir.—Did you are the editorial in the Sun of Seo. 18 headed "A New Departure?"

In it the writer ad "A schism of volcanic character has recently produced a disruption of theatrical art," adding that this disruption has been caused chiefly by the fact that the Palmer-Boucicault school of acting "imparts instruction without any cost to the student."

Now comes the sequel to this free-instruction bait. I have I on the indisoutable authority of several members of the school that five dollars a week is charged them as an instruction fee.

Veritas.

Neither the editorial statement in the Sun nor the conclusion arrived at by "Veritas" is strictly true. The school presents the paradox of imparting instruction free, and charging for it, too. This contradictory condition of affairs may be clearly explained, however.

A certain number of the most promising students are ranked as "Interns." in which capacity they not only receive tuition but are paid a small week'y salary. graduated according to the recipient's gifts and merits. These "Interns" form an auxiliary company, whose members will give special performances, understudy the current plays at the Madison Square Theatre, and play small parts in the nightly representations when required.

The other and secondary class of pupils are designated as "Externs." They are privileged to attend the exercises of the school, receive instruction, take part in the performances if they have sufficient ability, and for these advantages they pay five dollars a week.

We cannot see that there is anything unfair in this arrangement. It simply means that the pupils possessing sufficient talent are given free scholarships and salaries to boot, while those less fortunately endowed or equipped are allowed the opportunity of making practical progress and paying a moderate sum for it.

We have not heard any complaint made by the "Externs" regarding the imposition of an instruction fee; on the contrary, this department of the school is reported to be full. Should dissatisfaction arise the Externs," of course, will have the option of withdrawing from the institution. It is simply a matter of choice.

Drama at the Bar.

It so happens that, up to this time, no ournalist has taken note of the condition of our courts in their relations to the theatre. The extent and frequency of cases before them involving points of dramatic interest testifies to the spread and growth of the theatrical constituency. And the manner in which they treat disputed questions, embracing authors, managers, actors and their adjuncts, plainly shows the interest the presiding judges take in the drama. Their handling of the complications of the stage and their familiarity with its technique and usages would imply frequent attendance and observation of what is

going on at the theatres. That the drama should have secured a lodgment in judicial minds, men of culture, learning and experience, is a most encouraging indication that the drama is on the ascending scale, and draws within its precincts men whose countenance and support cannot fail to give to theatrical performances a respectful and sympathetic hearing.

All of these considerations must contribute to the development of a better drama and exercise a reciprocating influence upon the people to place upon the Bench the best men and the worthiest representatives of the art and culture of our communities. This should give to the profession a sense of citizenship and mutual aspiration which will make them prompt to associate themselves with their ellow citizens and to identify the stage more with social movements and to partake more and more with the momentum of the times in which they live. Hence would ensue a higher range of management, playwriting and more frequent accession to the audiences of intellectual strength and comity.

Lawyers and judges have been, from time immemorial constant attendants at the theatre and promoters of its existence and well-being. The Bar influence, increasing every day and encouraging a wider circle of adherents and clients, is potential in securing a large and strong following whatever direction it may take.

Personal.

MARTINOT -Sidie Martinot sailed on the Bourgogne for this country on Saturday last.

Lawis -Latharine Lewis Robertson has ust presented her husband with a daughter in

MALCOLM - Florine Malcolm is starring as Lady Isabel in East Lynne through Northern New England with considerable success.

FLORENCE -In the current number of the North American Review, W. J. Florence pays an affectionate tribute to the memory of his old triend and comrade, Lester Wallack.

KELLAR -Kellar, the magician, has cancelled his Southern tour and will remain in

Mexico, where he is playing to large business. FULLER.-Loie Fuller has sent in a two reeks' notice to the management of the Arabian Nights company resigning her part of Alad-

VANDENHEFF -The funeral of the late Henry Vandenhoft will take place at 906 Broad Street, Newark, N J., at 2:30 this (Thursday) afternoon.

PRICE.-E. D. Price, Richard Monsfield's munager, is said to be on his way to this country on the Adriatic. He comes over on personal business.

HAWORTH. -Joseph Haworth is considering separate offers to star in Paul Kauvar, in The Bells of Haslemere, and to become the leading man of the Madison Square company.

ULMER.-Geraldine Ulmer, who is the only

American in the cast of The Yeoman of the Guard at the Savoy Theatre, London, is reported to have made a success as the heroine of that opera. MITCHELL - Mason Mitchell has been en-

gaged to play the part of Grenville Hudson in Philip Herne in place of Frederick Paulding, who will assume the title role on Joseph Haworth's retirement.

PAULDING .- Frederick Paulding will appear as Philip Herne on Monday night. He is working hard at it with a view to giving a performance which shall not suffer by comparison with Joseph Haworth.

RICE -Fanny Rice denies the report that she proposes to star next season. She has, as yet, given no thought to the matter. She has no plans beyond her present engagement at the Casino, which ends in May.

RUSSELL -Tommy Russell will appear on the opening night in Little Lord Fauntleroy at the Broadway Theatre, on the conclusion of the run of Mr. Barnes of New York. Elsie Leslie will afterward alternate the part with

WILLOUGHBY.—Mrs. Digby Willoughby, an English actress, who has been starring through Australia with success as Mrs. Raiston in Jim the Penman, recently arrived in this city. She is making arrangements for a tour in this country.

LANGTRY -Mrs. Langtry arrived on Sunday by the Alaska. She will open her season in Omaha next Monday night in As in a Look ing Glass, and will appear at the Fifth Avenue Theatre on Jan. 7 in a new play by Robert Buchanan.

WILSON -Francis Wilson has received \$2 000, forfeit money paid him by Rudolph Aronson on account of the non-production of The Oolah at the Casino lest month. Mr. Wilson intends to produce the piece in this city next May.

FORBIDDEN. -- An effort to present La Tosca in the capital of Holland recently was frustrated by the burgomaster-a sort of Dutch Mayor Hewitt-who forbade the production on account of its strong mixture of eroticism and ecclesiasticism.

Coquelin.-Coquelin is not a sensation and for that reason his engagement will descend to trifling importance in the regard of our shoddy contingent. But it will be a genuine treat to appreciative playgoers and to our numerous French colony.

PATTI. - Adelina Patti authorizes a denial of the statement that she has advertised Craig y Nos, her Welsh castle, for sale, because the neighboring peasants have persistently robbed her. She says that she adores them, and selle

out for other reasons altogether. JANISH .- Mme. Janish is the wife of Count D'Arco, the new German minister to this country, If Mme. Janish carries out her expressed intention of playing in Washington n, the event is expected to co commotion in diplomatic circles there.

Vokes - Victoria Vokes, the talented sister of Rosina Vokes, will return to this country if a fair opening presents itself While Fred Vokes lived she did not wish to sever herself from him, but now that that tie is removed it is her wish to come to America again Miss Vokes is experienced in every branch of acting, but melodramatic parts are especially in her way. Many people familiar with her abilities would be glad to welcome her to our

D'ARVILLE -We present on our title-page a portrait of Camille D'Arville, who made such a favorable impression by her singing and acting in The Queen's Mate last season. Miss D'Arville is reported to have made a hit in the new opera, Carina, recently produced in London

SAFETY. - Visitors to Daly's this season will enjoy an unwonted feeling of security. The floor has been laid on a base of fireproof cement. Hitherto the salety of the place in case of fire was questioned by many. The new improvements should have been made long ago.

VAGUE -There is so much which is de scriptive and so little which is critical in the cabled accounts of the production of Gilbert and Sullivan's Yeoman and the Guard at the London Savoy last week that to obtain the real verdict we shall have to await the arrival of the English criticisms.

HARRISON -Last week in St. Louis Louis Harrison offered \$50 to anybody who would play his part in The Pearl of Pekin for half an hour, to enable him to view a big political demonstration. There were no takers, however, and Mr. Harrison missed the procession and played to a corporal's guard.

Sothern .- E. H. Sothern makes a large profit by Lord Chumley. In New York he receives a handsome stipulated salary and one quarter of all weekly receipts over and above a certain sum. As the returns have been large from the first at the Lyceum, Mr. Sothern has not missed a week on the sharing arrange-

Inving -Profiting by experience Henry Irving, who anticipates another American tour next season, will bring over people and scenery for one play only-Macbeth. This will enable him to play short engagements in the smaller cities. Last season, on his own authority, his actual nightly expenses averaged

HILL.-Manager Hill has a financial interest in the Roadsculler contest at Madison Square Garden, which is drawing large numbers this week. It is understood that he is a partner with the popular C. H. McConnell in the American rights of this make of tricycle, to introduce which the race at the Garden was chiefly gotten up.

COINCIDENCE.-Last season when Frederick Warde played Virginius in Nashville he was impelled by the rowdyism of some men in the audience to administer a scathing rebuke from the stage. Last week Robert Downing played the same part in the same place, and during the performance was obliged to come forward and appeal to the gallery for order before the play was allowed to continue quietly.

LEWIS -To avoid service of the complaint in the suit instituted by a stenographer who was hired to crib Mrs. Langtry's version of As In a Looking Glass, Jeffreys Lewis has been imprisoning herself at her residence in Oakland. Cal. The stenographer has had three men watching the house day and night, according to reports from the scene of hostilities.

CLAXTON.-The second trial of Kate Clayton's suit against the proprietors of the Continental Hotel, Philadelphia, for the recovery of the value of the diamonds stolen from that lady there some time ago, was held last week. It resulted in a disagreement. Miss Claxton is not discouraged, however, and she will make another attempt. Steps to that end have already been taken by her lawyers.

ENTERPRISE. - An enterprising Frenchman is giving daily lectures on the plays in the Coquelin Hading repertoire for the enlightenment of such natives as are not conversant with the French language. The art of our distinguished visitors, however, is of such a refined and delicate order that the auditor who is ignorant of their tongue is ut:erly unable to extract a modicum of enjoyment from their represen-

BLANC.-It is reported that the wife of Baron Blanc will appear in Mrs. Langtry's company this season. Mrs. Blanc is comnonly referred to as "Baroness" because of her husband's peculiar Christian name, which is not a title, however. Mrs. Blanc, who was then Mrs. Riegel, made her debut in Rosenfeld's The Mystic Isle when that piece was produced in Philadelphia some time ago.

NUMNEMACHER. - Manager Nunnemacher, of the Milwaukee Opera House, last week hired all the telegraph poles in the city to hang small bill-boards on. His employees thereupon proceeded to tear down all the Academy quarter sheets which had been previously osted on the poles. The rival bill-posters eared, and as fast as one side tore down the bills the other replaced them. Finally a collision occurred between the two factions which the police quelled. Mr. Nunnemacher then showed his authority for using the poles to the po department, and his men proceeded with their work unmolested.

DRESS.-The ing evening dress on first-nights is spreading to other cities. In Boston, Philadelphia and Caicago many playgoers have adopted it, although not so generally as in New York. There was considerable agitation created over this question in connection with the opening of the new Lyceum Theatre at Rochester on Monday night. The local press finally relieved public anxiety by stating that while full dress was customary and usual on such occasions, those who objected need not adhere to it.

YEAMANS -Mrs. Veamans called at THE Minnon office yesterday to contradict the unfounded rumor that she is in tad bealth, which was started by the report that Louise Sylvester had been engaged as her understudy in Waddy Googan. "I am not failing in health," said Mrs. Yeamans, "and my faculties are not in the least impaired. I am just as well as I ever was, and I din't think that the services of the understudy will be needed. During the years that I have been a member of Mr Harrigan's company I have missed but four performances through illness.

ELLIS -Mrs. Ellis, the widely-known 'Max Eliot" of the Boston Herald, came to the city on Monday to attend the three first performances of the Coquelin-Hading troupe in the interests of her paper. Mrs. Eilis is enterprising in that she never lets an important metropolitan first-night go by without coming over from the Hub to report it. Boston journalists are talking about a notable beat" she had last Sunday. Rudo'ph Aronson went through the entire score and libretto of the new Gilbert and Sullivan opera for Mrs. Eilis' benefit, and she gave a remarkably ample account of it in the Herald. Moreover. she can plume herself on having been its first



Yesterday a fine bust of E. L. Davenport was sent to the Actors' Fund 100ms, accom panied by a letter from Fanny Davenport, the donor.

"I wish to oresent to the Fund this bust of my father, E L. Davenport, in the character of Brutus," writes the actress. "There are but four-two in the family and one at the Walnut, Philadelphia. I know that he would be more than satisfied that the remaining one should be so bestowed. May its presence be a silent tribute to the profession he loved and hone red. Could the lifeless clay but speak his wishes, I know that they would be a 'God speed' to the Fund and continuous pros-

The bust is a notable addition to the Fund's growing collection of theatrical art works. Eventually, I am certain, the institution will be made the repository of the largest and finest aggregation of dramatic relics, books and pictures in this country.

"God bless the little church around the corner!" Joe Jefferson said eighteen years ago when he was referred to the Church of the Transfiguration for the funeral of George Holland, and "God bless the Little Church," is what thousands of professionals have often repeated since. Dr. Houghton has endeared himself to all people of the stage, irrespective of creed. by years of willing ministration and cordial helpfulness, and I was glad to see a large representation of the profession in the church at the fortleth anniversary of his pastorate last Sunday morning. I am not an Episcopalian -I am not anything in particular so tar as creed or sect are concerned-but I shall be glad some day to see Dr. Houghton's gentle, earnest services to actors repaid by them with tenfold interest. In this connection I may have something to say later on.

I learn that Signor Perugini, the handsomest of comic opera tenors, is about to relinquish mueic in favor of drama. He has made up his mind to become an actor, pure and simple, at the first fitting opportunity. It is further intimated that Perugini will probably make his dramatic bow as a juvenile man in the Madison Square company.

A contributor to a literary periodical asserts that he knows a man who makes a business of copyrighting titles for plays in order to protect them for possible use some day. What stuff! The copyright of a name is invalid unless two printed or type-written copies of the play to which it is attached are deposited in the office of the librarian of Congress-were it otherwise there would be men getting up a monopoly on Webster's dictionary, or a playtitle trust. Besides, the majority of authors and play-owners in this country eschew copyright altogether, for the simple reason that tageright is much simpler and far fective.

On Monday night Joseph Haworth discovered during the performance of Philip Herne that Frederick Paulding's name appeared opposite the title role and Mason Mitchell's opposite the part of Grenville Hudson on the programmes which were being circulated in the tront of the house. He kicked up a row about it, and for some moments it looked as if he wouldn't finish the performance. Haworth was the more easily nettled from the fact that the relations between himself and Manager Hill are somewhat strained. Inves tigation speedily proved that the error was unintentional. The prugramme printer had asked for the changes for next week, and they had been given him by the stage manager. The printer stupidly got them in one week ahead of time. It was an unfortunate blunder for all concerned, under the circumstances, but explanations finally cooled Haworth's temper down to normal temperature.

It is always a good plan for people while they are associated in business with other people to hold their tongues discreetly. In this matter of the Haworth and Herne disagreement there has been an unnecessary amount of unbridled talk going on. Some things have been publicly said, under the irritation of the moment, that were baseless, contemptible and slanderous.

Mary Fiske is the ablest female newspaper writer in this country, without any exception. There is more originality, humor and cleverss in one sentence flowing from her pen-than in twenty columns thrown off by any other

journalist of her sex. Philip Herne gives unmistakable evidence that she can, if she pursues play-writing, produce work superior in newness and forcefulness to any American dramatist in my acquaintance. I firmly believe that she has the ability to write the best modern comedy our stage has seen. But whatever she does, I sincerely hope that Mary Fiske will never again write a play to fit an actor, but give wide, untrammelled scope to her ideas and their expression.

The Sage is gravely exercised about the recent wedding in a balloon. In the average marriage, he opines, the heirship usually comes some months later.

I am heartily sorry that Louis Aldrich has suffered defeat with The Kaffir Diamond. There are no squarer men and few more virile actors in the profession than Aldrich. He is a good loser as well as a temperate winner, and he pockets his losses by Swartz's play with a philosophical equanimity that is rare and pleasing. I trust he will be able to recoup at least a portion of them by effecting a sale of the handsome and expensive scenery used for the production.

There were just two papers in this city which told the truth about The Kaffir Diamond. Those papers were the THE MIRROR and the Herald. In a misguided spirit of kindliness, or something else, all the other newspapers in town beamed more or less flatteringly on the piece, and predicted long life for it. The critics of the two journals noted estimated The Kaffir Diamond at precisely its real value. Mr. Aldrich felt somewhat irritated at their candid judgment of his experiment, and expressed the opinion that undue severity had been exercised. The result according to Mr. Aldrich's present frank admission, proves that THE MIRROR and the Herald were the only papers whose verdict was just.

In the Courts.

THE JURY DISAGREED.

Col. John A. McCaull narrowly escaped being mulcted with damages in the suit for breach of contract brought by Ida F. Myers, who is professionally known as Alida Verena. The suit was tried last week in the Court of Common Pleas, Chief Justice Larremore taking the leading role, supported by twelve cit. izen jurymen. Miss Verena was the persecuted heroine, and Manager McCaull the heavy villain. On Jan. 14, 1887, Miss Verena executed two contracts with the manager to sing in comic opera. One was for the balance of the season of 1886 7, at a weekly salary of \$75, and the other was for the following season, when her weekly salary was to be \$100. She first went on the road with The Black Hussar for several weeks, and was then or. dered to report at Pittsburg to understudy the leading part in Ruddygore. After several weeks she was sent back to the first company. with which she continued until the end of the season. She stated that Col. McCaull had asked her whether she would accept \$300 and release him from the contract, or go back to the first company. She chose the latter alterrative. In October last Miss Verena was ready to enter upon the second contract, but Manager McCaull did not wish her services. Hence she sued him to recover \$3,000 damages for breach of contract.

When the actress was examined by the manager's counsel she testified that she had a good memory, and that no fault had ever been found with her for forgetting her lines. She had been cast for the part of Rose Maybird in Ruddygore, and received her lines six days before the opening night. When the time for the last rehearsal came she knew all the songs, but had not yet committed to she reached this passage Col. McCaull told her she did not know her part and that he would put Annie Myers in her place. She was then

sent to the other company.

De Wolf Hopper testified that Miss Verena was imperfect in her part, could not recite her lines, and had to be prompted continually. She had received her part two weeks in ad-

Col McCauil told the jury that the actress had sung acceptably for him in one or two operas, but without any special success. When he was informed she did not know her lines in Ruddygore he spoke to her, and she said that she could not learn them, but she knew the music and that was enough. She went away but re turned whe n sent for. Then he told her tha she had broken her contract, and he did not think she could possibly make a success in comic opera. He kept her during the bal-ance of the season because she urged him not

to discharge ber. The testimony of the manager was corrobor ated by Benjamin B. Stevens, Herbert A. Cripps, Charles A. Jones and Adolph Neuen-Cripps. Miss Ve ena, in rebuttal declared during the season she sang with Col Mc-Caull's company she never heard any com

plaint about her competency.

These were the facts presented to the jury The twelve men could not agree after discussing the evidence for over four hours, so Chie Instice Larremore discharged them ascertained that ten favored a verdict for the actress, while the other two believed the mana ger should have a verdict. The case will have to be tried again.

THE THALIA THEATRE LEASE

There are indications of further trouble be tween William Kramer, proprietor of the Thalia Theatre, and Gustave Amberg and H R Jacobs over the lease held by Amberg The latter sub-let the theatre to Manager Jacobs, who has been giving English per-formances, although Proprietor Kramer was strongly opposed to the giving of any perform-ances other than in the German language.

Mr Kramer, under the terms of the lease, prohibiting Amberg from sub-letting the

theatre, applied to the Supreme Court for an njunction to restrain him from so doing, and also to enjoin the giving of English perform-ances. The motion was argued before Judge Ingraham in Supreme Court Chambers, when agreement that no English performances should be given in the theatre, yet it was not contained in the lease. Although Judge Ingraham, in his decision just rendered refuses to grant the injunction, he holds that Manager Amberg, in having sub-let the theatre, has violated the terms of his lease, and under its revisiones; the beat confirmed in the state of and under its provisions it has been teminated. Consequently Mr. Kramer has a remedy to recover possession of the premises by sum-mary proceedings, as the lease is no longer in force It is expected that proceedings will soon be taken by Mr. Kramer to get possession of the theatre.

TRUNKS WITH TWO OWNERS

An order has been granted by Chief Justice McAdam, of the City Court, making Alvin Joslyn Davis a party defendant in a suit brought by Jennie Noble, the actress, against the Lincoln Safe Deposit Company to recover possession of three trunks containing stage costumes. The trunks were placed in the custody of the Safe Deposit Company for safe keeping, and a dispute has arisen as to their ownership. Davis claims that the trunks and their contents are his.

MISS EYTINGE GETS HER PROPERTY.

Pearl Eytinge some months ago was sued by her landlady. Mrs. Benas, to recover a board-bill. A judgment for \$143 was pro-cured against the actress, upon which an exe-cution was ssued, and City Marshall Madigan levied upon her wardrobe and also the manu-script of her play. Two Women, in the hope of satistying the judgment. A suit was sub-sequently brought against the City Marshal in sequently brought against the City Manager the City Court for the recovery of the property upon the ground that it was exempt from execution by statute. Judge Nehrbas tried the case, and last week decided that Miss Eytinge was entitled to the return of her property.

Obituary.

Henry Vandenhoff died on Sunday night at Belleville, N. J., of a kidney disease. He had been ill for some time, having been obliged to relinquish an engagement to support Rose Coghlan this season in Jocelyn soon after the preliminary rehearsals began. At the time of his death his wife and daughter were in St. Louis with R. B. Mantell's company. Henry Vandenhoff was a son of the famous tragedian. John Vandenhoff, and a brother of the late George Vandenhoff, who enjoyed distinction George Vandenhoff, who enjoyed distinction both as a classic actor and public reader. Henry came to this country a year-and a-half ago, leaving a good position in England, where he was widely known as a successful teacher of acting and elocution. In his younger days he was a favorite on the London stage, playing with many of the most celebrated players of the time. Mr. Vandenhoff came to this country expecting to assume the position as a reader left vacant by the death ot his brother George, and turn his attention to the stage. He played last season the clergyman in Lloyd's revo-lutionary play The Dominie's Daughter, which went on the road and lasted but a short time.

Illness prevented him from playing again.

Mr. Vandenhoff was a man of tall and imposing presence, with courtly manners and an in exhaustible fund of theatrical anecdote. He He conspicuously figures in the annals of the British theatre—with the exception of his daughter, who, as before stated, is now a member of Mr. Mantell's company.

Benjamin H. Butler, well known in the pro-fession, died last Wednesday night at the Putnam House in this city. The funeral took place on Saturday at that hotel, the Rev. Dr. Houghton officiating. The interment was in Philadelphia. Mr. Butler was located at the Union Square Theatre for some time as business manager. His last engagement was with Edmund Collier. He was forty-two years of age at the time of his death. He leaves a widew.

Lotta's Purchase Off.

The projected purchase of the Grand Opera House at St. Paul, Minn., by Lotta, has not been consummated, and the negotiations begun by those acting for her have caused complications which have led to litigation. An attachment for \$95,000 against Lotta was filed in the United States Court by the Grand Opera House company at St. Paul on Saturday

last.

The complaint alleges that Lotta purchased the Grand Opera House on Sept. 7, for \$142 500, and that on Sept. 26 a contract was made to pay \$100 000 down, Lotta giving her note for the balance due in one year. Only \$5,000 was paid, and MissCrabtree's heavy desit in the Germania Bank in Chicago has been garnisheed. It is stated that the projected purchase was allowed to fall through by the Crabtrees owing to liens and claims being held on the bouse, which were not acknow ledged to Lotta's agents while they were conducting the preliminary negotiations.

Filling Southern Time.

"I have rebooked the Southern dates for both W. J. Scanlan and Robert Mantell," said Gus Pitou as he sat in his uptown office the other day. " Mr. Scanlan was originally booked to appear at Memphis on Oct 8, while Mr. Mantell was to have gone there a week later At that time the city was quarantined against the world, and Manager Grey was un able to obtain a guarantee from the Sanitary Committee before either date. Consequently I was obliged to cancel both dates there. I put Mantell in at the Haymarket, Chicago, and Scanlan at Milwaukee and three one-night

Now, in order to fill our Southern dates, I had to jump Mr Scanlan from Milwaukee to Dallas Texas, by which we lose two nights, while Mantell will jump from Chicago to New Orleans and will also lose two nights by the

feel confident of the success of my Rose Coghlan venture. Her new play has won the favor of the public. Her business in Newark last-week increased nightly. On Monday she opened in Providence to \$200 more than she ever played to there before, with a good sale for the rest of the engagement. Next Monday night she opens in Montreal, and will be in Canada during the election excitement."

As an evidence of the fact that the vellow fever scare has not injured business in New Orleans, the following telegram from Manager David Bidwell is significant:

Mesers. Klaw and Erlanger:
Gentlames—Robert Downing, as Spartscus the Gisdiator, has made a great success. The house was crowded with our best citizens. The entire company and the production were enthusiastically received. A large week's business is assured. Mack is very much elated.

DAVID BIDWELL.

This is Plain Enough

Misrepresentation seems to be inseparable from professional life in all its devious channels and currents. In connection with the opposition interposed to the legal proceedings of the American Dramatic Fund to secure a dissolution of the Association and a division of its funds an attempt has been made to convey the impression that Fanny Davenport had not authorized the Hon. A. J. Dittenhoefer to appear in her behalf for the purpose of objecting to the scheme. The following letter has been received by Mr. Dittenhoefer:

ST. CLOUD HOTEL, | Oct. 5, 1888.

Dear Judge:

I beg to confirm my request to represent me in opposition to the proceedings to dissolve the Dramatic Fund and divide the fund among its members, as it is my wish to have the moneys of the Dramatic Fund united with those of the Actors' Fund.

Faithfully yours, FANNY DAVENPORT.

This emphatically settles any real or imaginary doubt as to Miss Davenport's position in the matter. She seems to regard the question in a more benevolent and conscientious light than the majority of her fellow members in the old Dramatic Fund Association, for she perfectly willing to sacrifice her share of \$680 in the interests of fairness, charity and justice.

Miss Davenport has also written a letter to President Palmer, of the Actors' Fund, explaining her views and wishes in respect to the amalgamation of the moribund old fund and the lusty young one in case such a disposi-tion is effected. It runs thus:

Naw York, Oct. 5, 1888.

My Dear Mr. Palmer:

1 beg leave to suggest to you that should it be decided that the Dramatic Fund and Actors' Fund are to be consolidated, as I sincerely trust they may be, that all members who have pand money into the old fund might be, by a suspension of your rules, made life members of the Actors' Fund.

It seems to me to be the part of justice that if their money goes into the new fund the payments which they have made ought to be of some benefit to them in case of illness, or to their families in case of death. Some of the members of the old fund are happily beyond the need of any ansistance of that kind, but the honor of the members of the old fund are happily beyond the need of any ansistance of that kind, but the honor of being a life member would be a desirable gain. Will you kindly make this suggestion at the next fund meeting in my behalf and oblige

To this letter Pranident Palmer repolled as

To this letter President Palmer replied as follows:

To this letter President Palmer replied as follows:

Dear Miss Davenpert:

It was always agreed that in the event of a consolidation of the two funds all the members of the old fund should be made life members of the old fund should be made life members of the old fund should continue the same allowance as now, with an addition to that allowance of a proportionate share to each of the expenses of administering the fund, which are now, I believe, about \$1,000 a year. The Actor's Fund would, in other words, administer the affairs of the old fund without any expense to the beneficiaries, and the share of each would thus be considerably increased. These beneficiaries would, moreover, become the special wards of the Actor's Fund, and in case of liness and want would receive prompt and generous aid out of the money in the treasury of the latter. As far as the poorer members of the old fund are concerned, there can be uo doubt, therefore, that they would be greatly benefited by the proposed consolidation.

The richer members however, would have to forego what they call their "share" of the capital of the fund, and this is where the shoe pinches. In my opinion they are no more entitled to this share than you and I are entitled to a share in the capital of the Actor's Fund, and I sincerely hope that through your spirited action in the matter the courts will so decide. If they do sheen saved to the sacred cause of charity.

A. M. Palmer.

Briefs will be submitted to Referee West by

Briefs will be submitted to Referee West by the lawyers in the case, he will report to the court and finally before a decision is rendered, orguments pro and con will be made by Mr. Olin for the Dramatic Fund and Judge Dittenhoefer for Miss Davenport before the judge, who will review the testimony taken.

The Obviously Proper Course.

Boston Post.

The efforts of some of the surviving members of the American Dramatic Fund Assoca-tion to have the accumulated funds of that organization divided among themselves are strangely out of consonance with what must have been the purpose of the original sub-scribers. The Dramatic Fund was primarily a charity; and now that the work for which it was established 's doge by the Actors' Fund it seems only fair that its money should be turned over to the latter body. Comparatively few members of the older institution. which they would receive were a division made; and for those who are in want the Actors' Fund is ready to provide. The whole matter is now in the courts, where it is to be taken for granted it will be equitably settled. But it is rather a pity, as the Post pointed out when the matter was first discussed, that the members of the Dramatic Fund cou'd not have consented to the obviously proper course with out either argument or compulsion.

Gossip of the Town.

G. Herbert Leonard is sojourning in Eng-

J. W. Carroll, the advance agent, is disen gaged

T. H. Winnett and G. B. Bunnell contemplate a trip to Kentucky

Frank L. Davis and Marie Dudley are with Alone in London for the season.

Annie Williams, the soubrette, formerly of Harrigan's company, is at liberty.

Manager Charles W. Lvon will open a Sum-mer theatre at Sedalia, Mo., next June The Grand Opera House at Wheeling.

has open time time the weeks of Oct. 22 Henry Holland late of Richard Mansfield's

company, is expected to arrive here on the Spain next Monday, Charles H. Keeshin has been engaged as business manager for Daniel Bandmann, and

is now busy booking time. Rehearsals of Margaret Mather's company began in this city on Tuesday. The company

will open at Orange on Oct 25. The company supporting Harry Lacy in The Still Alarm is called at the Globe Theatre. Boston, for Thursday noon, Nov. 1.

All the scenery and properties of the classi cal ballet, Antiope, now playing at the London A'hambra, have been purchased by Bolossy Kirally's agent, with the intention of producing it at Niblo's for a six months' run.

Writing from England G. Herbert Lee says: "I am astonished to find THE MIRROR in such wide circulation in this country."

Manager F. F. Proctor has choice open time at his houses in Bridgeport, Conn.; Lyan, Mass.; Lancaster, Pa., and Wilmington, Del.

T. D. Frawley has resigned his part of Jack Deering in The Quick or the Dead at the Fifth Avenue Theatre. J. Wallace is rehearsing the

Manager Dudley McAdow reports that Fashions has scored a great success in Baltimore, and has done excellent business on the Manager Fleishman has renewed his lease

of the Walnut Street Theatre from John S. Clarke for five years. The present lease has still two years to run. E. B. Sweet telegraphed from Poughkeepsie on Wednesday: "John Wild in Running Wild played to the banner house of the season last night. Great success."

The new Kensington Theatre at Phila-delphia will be opened on the 29th inst. by Hoodman Blind, under the management of H.

R. Jacobs and S. M. Hickey. Frank M. Norcross has resigned from A. M. Palmer's Jim the Penman company, in which he has been playing the role of Captain Redwood. His resignation will take effect on

Although Edward Harrigan's new Irish play is ready for rehearsal, the business of Waddy Googan continues to be of such a phenomenal nature that the new play cannot be put on for

John Dillon and company tendered a benefit performance for the charitable institutions at Kansas City in the Warder Grand Theatre on Friday last, realizing \$2 500 Manager Buford donated the use of the theatre.

Harriet Webb, of 124 West Twenty-third Street, teaches elocution, coaches ameteurs in stage business and gives readings, public or parlor. Mrs. Webb has made an enviable reputation for herself in this branch of the

Mattie Earle played Pauline in The Lady of Lyons at the Grand Opera House on Wednes-day afternoon last week. Her performance was artistic and effective and quite surpris her friends, who had never before seen her so exacting a role.

Walter Standish is vested with the sole right to produce Theodora, the Lion Queen, in this country and in Canada. Mr. Standish also owns the cars used in the transportation of the scenery and properties employed in his elaborate presentation of the play.

The houses at Harrigan's Park Theatre con tinue large. The Summer tour of the com-pany has already been arranged by Manager Hanley. The organization will not go to San Francisco, despite all reports to the contrary, the tour extending no further West than Chicago.

According to Fred. W. Gretton, of Burton Bad Boy company, that organisation closed its season suddenly at the Grand Opera House, Harrisburg, Pa., on Wednesday last, owing to Will E. Burton's disappearance. The lutter lett salaries and board bills unpaid. Mr. Gret-

ton brought the company back to New York. Maude Banks scored a pronounced success as Pauline in the Lady of Lyons before discriminating audiences in Detroit. Mr. Buckley also won popular favor as Claude Melnotte. The company is strong and evenly balanced, Miss Banks is reported to be doing an excellent business in her repertoire of classic and romantic plays.

Manager Samuel P. Cox, of Frank Daniels'
Little Puck company, is in town, preparing
for the opening of his attraction at the People's
next week. He states that the company is
stronger than last season, and has played 'o
excellent business on the road. The plece has
been improved, and new music, songs and

The American Academy of Dramatic Arts, formerly the New York School of Acting and Lyceum Theatre School, has organized an extensive faculty. The professoriate includes pantomime, fencing, dancing and make Secretary B. F. Roeder receives application the Lyceum Theatre Building.

The second installment of Lester Wallack's nemoirs will appear in Scribner's for November. They will contain anecdotes and rem-iniscences of Charles Kean, Ellen Tree, Laura Keene, William E. Burton, Chanfisu and others, with their portraits. A picture of Lea-ter Wallack and his granddaughter taken last Summer at Stamford will also be given.

Kate Claxton gives notice that she has dis-posed of the right to produce The Warld Against Her only in the region lying West of the Missouri river, and warns managers gen-erally in any other part of the United States or Canada that the exclusive right for the production of this play is her property, and action will be taken against any infringement of her

Gus Heckler, who was recently presented by Congress with a silver medal for bravery in rescuing two people from being drowned, has been nominated by the County Democracy for Alderman in the Eleventh Assembly District.
If nobody but professionals lived in the dis trict Mr. Heckler's election would be mous. As it is, he has everybody's

Charles Erin Verner is claimed to pres the best impersonation of an Irishman in his play, Shamus O'Brien, which is said to be superior to the average plays with Irish titles, where the Celt is sometimes a caricature instead of being a portraval of true, bonest Irlah character. Mr. Verner is reported to have done a splendid business at regular-priced theatres throughout the country.

Manager J F. West, of the new Academy Music at Haverhill, Mass , was in town this week. He states that the new Academy, which replaces the old house that was destroyed by fire in last July, will be ready for operabout the middle of November. He want attraction for the opening of the new house an also one for Thanksgiving Day. Klaw an Erlanger are booking time for Mr. West.

The Opera House Managers' Protective Association of Nebraska have organized a circuit composed of about thirty towns, mostly in Nebraska, and selected as the best places for attractions to visit in that State. Booking fees are entirely dispensed with, and the Association offers favorable terms to cood attractions. The Association can give from one to four months' open time, and has 100 nights of three night and week stands for repertoire companies.

PROVINCIAL.

[CONTINUED FROM PIPTH PAGE.]

Castleton in A Paper Doli came to a small house 1st. Rain. The co. is a good one and is sure to make a winner. Miss Castleton's part does not give scopp for her abilities. W. J. Florence and wife came ad, at advance prices to only fair receipts. A Brass Monkey to small business 5th. T. P. and W.'s Missirels 8th; Jim Small business 5th.

Madison Avenue Theatre (G. W. Smith, manager);
J. B. Polk in Mixed Pickles to small business 5th. Rain and counter attraction. The piece is a meritorious attraction that deserved better patronage than it has received during its vise to this city. Montegriffo English Opera co 10th (not certain); Ava Gilman 13th. Item: Manager Bardweil has been confined to bed by severe illaess during the past week.

NIAGARA FALLS

Park Theatre (Belden and King, managers): Marlande Clarke as Dr. Jekyll and Mr. Hyde came to light business t-2.

PORT JERVIS.

Opera House (George Lea, manager): The J. B.
Polk co, plaved capitally in Muzed Pickies on the 1st.
Hope they will make a return date.
Item: Will M. Faraum, a native of Port Jervis, and who has been spending his vacation at home, will begin his season on the 20th.

MATTEAWAN.

Dibble Opera House (W. S. Dibble, proprietor)
The Kittie Rhoa es co, appeared to large audiences 1-2
Running Wild co, played to big business 6th, despite of rain storm during the day and evening.

NORTH CAROLINA.

CHARLOTTE.

Charlotte Opera House (Saunders and Wadsworth, managers): Exra Keadail and co. in A Pair of Kids to large and well pleased audience ed.

WILMINGTON.

Opera House (E. I. Pennypacker, manager): Goodyear, Cook and Dillon's Minstrels opened the season at this theatre to a good house 3d. They carry a good co. and give lots of fun. Inles Gran's Comic Opera co. played The Black Hussar and Erminic on the 5th and 6th to fair houses This co made a very pleasant impression here. The Streets of New York 8 9.

DURHAM.

DURHAM.

Stokes Opera House (I. T. Mallory, manager)
Goodyear, Cook and Dillon's Minstrels came sth and
gave a fine performance to a large and appreciative
andence. By special request they give a return date

OHIO.

The Grand (Reist a d Dickson, managers): Edwin Institute, in an apology for an Irish drama entitled The thamrock, drew the smallest audience of the season at The co. is on the "cross-road" order, and were widestly out of their latitude while here. H. Grattan Donnelly's latest musical comedy, Fashions, drew a rarge and fashionable audience ath and gave even better Donnelly's latest musical comedy, Fashions, drew a large and fashionable audience ath and gave even better mitisfaction than his pet akit, Natural Gas. The co. is simply excellent and has certainly been selected with more than ordinary discretion, and includes Charles V. Seamon, George Murphy, the Jeromes, the Irwin Sisters, Rilda Thomas, Will Armstrong and Chas. Sawtelle. Their business is all new and the singing is far above the average. Mitton Nobles' From Sire to Son by the Committee of the service of the committee of the c

selle. Their business is all new and the singing is far showe the average. Milton Nobles' From Sire to Son Rh.

Isemy.—Geo. H. Merray is here making arrangements for The Twelve Temptations.—Prof. J. Edwards willoin The Rashioss co. is Baltimore &th as musical director in place of Simeon La Foat.—Wilbur Opera co. 24th week.—Gorman's Speciacular Minstrels open the Winter season of Memorial Hall, Soldier's Home, eth.—Dellie Nobles, who appears here to-night, was originally from Lebanon, O., and has nays warm acquaintances and admirers here —So far the political campaign has not been felt in the theatrical receipts.

COLUMBUS.

Metropolitan Opera House (C, A. and J. G. Miller, managers): At the Metropolitan Sol Smith Russell in Bewitched the first four nights of last week failed to please in the piece. A Foor Relation, E. Kidder's latest, was produced for the first time on the 5th. Mr. Russell soored a success in his play. He was called before the curtain four times, and finally made a neat and witty speech. Mr. Kidder was also called out and responded briefly. Eusiness goof all week. This week. Evans and Hoey in A Paulor Match.

Grand Opera House (Miller Bros., managers): At the Grand Circum Evans had a successful week in her sew play. The Buckeye. She has a return date for Christman week, when prices will be raised for her. This week begins the regular season of popular prices, with Across the Courfishest as the attraction.

Issues: Harry Rand did the advance work for Evans and Hoey.—George Little has returned from the Al G. Field chow.—I. H. McKinney opens a new susseum on North High Street, qth. It will be known as the Capital Circ.—Manager C. A. Miller will soon leave on a natseded trip to the far West.—Lloyd Brezse made many friends during his short stay here —The Boothany frends during his short stay here —The Boothany

NEWARK.

Dune (I. H. Miller, manager): The Lyon,

all last week to fair houses. The Waite
rented Music Hall and played in opposition.

Miller during last week, which was Fair
Crowded bouses greeted the co., which has
at favorite here at popular prices.

e Waite co. disbanded after its engagement
a understand, to reorganize after the elec-

UPPER SANDUSKY.

(John W. Lime, manager); The
le comb. Fair week, beginning Oct. 1, in
a co. gave general satisfaction.

s-Melville comb. Fair word, and faction.

BELLAIRE.

an Opera House (T. C. Cochran, manager): Al.

d's Minatrels gave entire satisfaction to a packed Sept sp. Belle Boyd lectured to a fair-sized or gth. A Cold Day co. highly pleased a stand-om-only audience 6th.

ASHTABULA.
House (L. W. Smith 'and Son, mana's Uncle Tom's Cabin to big business

CHILLICOTHE.

Clough's Opera House (George C. Tyler, manager):
Crattan Dennelly's Fashions co. scored a great success here 6th, playing to a crowded house and making a great hit. A return date was secured before the cur-

In west down.

LEETONIA.

Formey's Opera House (M. T. Formey, manager): The hinshart Opera and Comady co. appewred 1st. The hinshart Opera and Comady co. appewred 1st. The hinshart Opera and Comady co. appewred 1st. The hinshart Opera Comedy co. 1sth.

YOUNGSTOWN.

Opera House (W. W. McKeows, manager): Jane combs with a good co. gave Bleak House to a fairmed assistance sat. The atmosphere of Dichres has because all the contractors of the contract

STEUBENVILLE.

Opers House (kloseman Gardner, manager):
lay came to fair business: 3-4. The co. is lair,
abriduou's jelavil and Hyde co. to large house
lsing and Hamilton's Opera co, 10-11; Dan Darcy

LANCASTER.

Chestnut Street Opera House (Frank Matt, mana-er): Edwin F. Mayo's Davy Crockett gave entire strisfaction to a fair house 5th. Baldwin Comedy co. pens on the 5th for one week.

Opera House (V. R. Chemey, manager): Charle lectarthy's One of the Bravest gave a good perform to gith, to a crowded house. The co. is very good.

Paurot's Opera House (6. E. Rogers, manager):
Dere Davidson 3d in Dr. Jetyll and Mr. Hyde to good
businas. haries McCarthy is One of the Bravest to
a large audience 6th. Michael Strogoff 8th; Gorman's
Minstrels 15th.

Academy of Music (W. G. Robinson, manager):
The MacCollin Opera co, appeared all last week
Business in the beginning of the week was only fair,
due to macesant rait. The latter part of the week the
co was greeted with crowded houses. Gorman's spectacular Minstrels 14th.

TOLEDO.

Whoeler's Opera House (S. W. Brady, manager):
Frank Daniels' Little Puck drew slim houses 1-9,
Daniels' drell style is very amusing, Ignatio Martinetti, Bamie Sanson and Harry Courtaine gave good
support. The engagement of McKee Rankin the last
three nights of the week wis not a financial success.
The Runaway Wife interests from be ginning to end,
the fourts act especially so. The bill for Saturday evening was 'au. People's: Across the Continent packed the house ice a day last week.

SPRINGFIELD.
House (Fuller Trump, manager):
te Nobles, supported by a capable co.,
lire to Son 5th to a good house.

Black's Opera House (Samuel Waldman, manager); Ada Gray in East Lynne of to fair business. The lady gave her usual finished performance of Isabel and Lady Vine, but the co. was an inferior one.

BELLEFON TAINE.

The Grand Opera (Oco. W. Guy, manager): Hamilton's Comedy co. pl-yed to crowed houses Oct. 3-5, it being Fair week; the co. is queer.

ilton's Comedy co. played to crowed houses Oct. 3-5, it being Fair week; theco is queer.

CARROLTON.

Opera House (Heitrich and Fredericks, proprietors): Harry Lindiey co. in repertoire 1-6, to qood houses.

HAMILTON,

Music Hall (Hatzfeld and Morner, managers): The Baldwin Comedy co. to packed houses all lass week.

The co. gave splendid performances,
Opera House. The Boston Comedy co. to light business during last week.

Stevens Fashion Theatre (Milt Stevens, proprietor): Good business all week.

FREMONT.

Heims' New Overa House (Dryfoos and McCuen, managers): McIntosh Gaiety Theatre co. played week of 1st to crowded and appreciative houses. The co and their repertoire excellent. Frank Howe is an original comedian, full of mirth making. Stetson's Uncle Tom's Cabin Sept. 85 full house. Acting was only fair.

WAPALONETA.

Timmermeister's Opera House (C. W. Timmermeister, manager): Ada Gray in East Lyone 3d and A Ring of I'on 4th drew a crowded house each night. The co. and plays are far above the ordinary and gave universal satisfaction. My Partner next.

OREGON.

OREGON.

PORTLAND.

New Park Theatre (J. P., Howe, lessee and manager):
The Juvenile Opera co, is The Chimes of Normandy,
Olivette, The Mikado and The Bohemian Girl to good
business week of Sept. 23. The little folk have improved
wonderfully since their lisst appearance here last Fall
and will, without doubt, make a mint of money for their
genial managers, Hudson and Buckley, throughout the
Northwest. They play the Sound circuit, and then
East to Chicago and home over the S. P. R. R. Lous
James and Marie Wainwright in repertoire, closing their
engagement in a new piay by W. Gilb-rt entitled
Gretchen, which is a new version of Fanst and Marguerite. Co then proceeds to San Francisco.
Item: Manager Howe is still on the alert for firstclass attractions.

PENNSYLVANIA

Academy of Music (E. A. Hempstead, manager):
Milton and Dollie Notles in Love and Law to a topheavy house and fair below 3d. A good co. rendered
efficient support, all the rotes being well handled, but
the play did not please as well as others Mr. Nobles has
been seen in. Dr. Jekyll and Mr. Hyde 18th.

been seen in. Dr. Jekyll and Mr. Hyde 1sth.

BETHLEHEM.

Fountain Hill Opers House (E. L. Newhard, manager): Jim the Penman to light business 1st; T., P and W. Minstrels o crowded house st; Her Husband to slim house 5th.

Lehigh Theatre (L. F. Walters, manager): Ellsler's Aladdin co. to very large business 6th. The performance was a very good rehearsal and nothing more.

Item: Edwin Parrish, late of Frank Maye's co., is in town, and still disengaged He refused an offer from Mrs. Brown Potter.

HARRISBURG.

Mrs. Brown Potter.

HARRISBURG.

Opera House (Markley and Till, managers): Rising and Hamilton's Operatic co. and Miller, the Magician, 1-s. The business for both was wretched in the extreme. The operatesta, The Swiss Captain and The Rose of Anvergne were handsomely staged and finely given, eliciting well-merited applause. Miller, the Magician, is a good performer in his line. Will E. Burton, in That Bad Boy Next Door, to a slim house, in That Bad Boy Next Door, to a slim house, in Surton was a failure, although his support was good as a whole.

a whole.

NORRISTOWN.

Music Hall (Wallace Boyer, manager): Daniel Boone to a top-heavy house, sd. A. M. Palmer's Jim the Penman played to a fashionable audience, 3d. Aladdin played to a light house, 5th.

OLVPHANT.

Opera House (J. F. Cummings, manager): James K. and Alice C. Keane in Burr Oaks and Western Life Oct. 20-11.

FRANKLIN.

and Alce C. Acane in Furr Cars and Western Life Oct. 10-11.

Opers House (J. P. Keene, manager): Jane Coombs presented Bieak House to a very appreciative audience 4th. The performance was good. Rinehart Opera and Musical Comedy co. 8th.

NONTH EAST.

Short's Opera House (T. W. McCreary, manager): Uacle Fom's Cabin (Stetson's) to good business 5th, Waiter A. Robinson's Killarvey seth.

WILLIAMSPORT.

Academy of Music (William G. Elliot., proprietor): Adams and Cook's co. held the boards the entire week of sit to very good business and appreciative audiences in American Born, Dr., Jekyll and Mr. Hyde, Ezile of Erin, Marble Heart and Monte Ceisto. Lillie Burnham and Messrs, Shea and Adams did admirably, and were recailed nightly. Mr. Shear was banqueted by some friends here. Jim the Penman oth.

READING.

friends here. Jim the Penman oth.

Academy of Music (H. R. Jacoba, manager): Edwin Arden in Barred Out drew fair houses 1-3. He gave good performances. Thatcher, Primrose and West gave a first-class performance to a large house 4th. Claire Scott in Mary, Queen of Scota, to fair houses 13-13. Grand Opera House (George M. Miller, manager): The Boy Tramp to large houses 1-3. Thrown Upon the World 11-13; Around the World in Eighty Days 14 19.

G. A. R. Opera House (John F. Osler, manager);
The Black Flag to standing-room only sd. Fiornee
Arnold in Her Husband to fair house 3d. The play
was well received and it deserved a larger audience. Jim
the Penman 10th; The World soth; Dore Davidson's
Dr. Jekyll and Mr. Hyde 3th.

Opera House (C. F. Lake, proprietor): Pat Muldon to a small audience 30th. The entertainment was poor. Baldwin-Melville co. all this week.

OLL CITY.

Opera House (Hemostead and Honeywell, managers):
Jane Coombs and a fair supportuse co gave Bleak
House to an interested but small audience 3d.

EASTON.

Opera House: Thatcher, Primrose and West gave an excellent performance to a crowded house rat. They are the favorite minstrels here.

YORK.

YORK.

Opera House (B. C. Pents, manager): The Private Secretary to fair but highly delighted andience s-6; Cnaire Scott 11th.

It m: Col. Edward Herr, proprietor and manager of the Park Opera House, died Sept. 29. His funeral took place on the sd, and was largely attended.

LANCASTER.

Proctor's Opera House (W. M. R. Williamson, manager): Katie Hart sang and danced into popularity in The Kindergarden 1-3. The co. is good, the comedy very funav and the houses were large. The Black Flag was well presented to fair business 4-5. The event of the week was the presentation of Jim the Pennan by A. M. Palmer's Madison Square co., with F. C. Bangs in the title role, to one of the largest houses of the seasons 6th.

son 6th.

Item: Mr. Bangs complimented Manager William
on his fine stage setting. He said that it was the
he had met with outside of New York and remin
him of the Madison Square.

him of the Madison Square.

Park Opera House (E. M. Richardson, manager): Haslon's Le Voyage en Suisse gave entire satisfaction to a large audience 4th. Jane Coomba in Bleak House pleased a slim house sth; Polis' Mixed Pickles 13th Opera House (R. M. Allen, manager). One of the Bravest co. gave a good performance to fair business stt., Marlande Clarke's co. in Dr. Jekyll and Mr. Hyde came 5th to light business. Walter Kobinson costs.

Items: Hunting's Circus caught the crowds 5-6, giving a good performance, and causing many empty seats in both houses. Being a resident of this place Mr. Hunting will close the season and Winter here.—B. A. Winternits, formerly connected with The Mirror, is the latest addition to our corps of dramatic correspondents. He represents the Social Session, the organ of the B. P. O. E.

ents. He represents the Sectal Section, the organ of the B. P. O. E.

WILKESBARRE.

Music Hall (M. H. Burgunder, manager): Florine Arnold in Her Husband to a good house ist. Everybody pleased. The T P W. Minstrels S. Their Sharespearean first-part was a feast of color. Costumes all new and magnificent. The "Grand Review," directed by Barney Fagan, was the best executed dril ever seen here. House crowded. Standing-room only at eight o'clock May Wilkes in Gwynne's Oath to a good house 6th. Fine co. Miss Wilkes was called before the curtain four times. Good house.

SCRANTON.

Academy of Music (C. H Lindsay, manager): Florine Arnold in Her Husband to light business sd, Mr. and Mrs. W. J Florence in The First to a packed house; 5th. T., P. and W's Minstrels to the largest house of the season 6th. Standing room was at a premium. The entire programme was new and pleasing.

Brium. In entire programme was new and pleasing.

ERIE.

Park Opera House (Wagner and Reis, managers):
Milton and Dollie Nobles scored a decided success so in
Love and Law, a four-act melodrama particularly well
adapted to them both. Dollie Nobles as Rits, the abducted child, acted with talent and a most charming
sweetness, which won her audience at once and earned

for her long continued applanse. She sings with a ciear, sympathetic voice, which I think her greatest charm. But the great feature of the performance, however, was Milton Nobies. As Felix O'Paff he amused and delighted in a truly artistic manner. In Her Power to fair business 3d.—Mercedes Malvini, who made many friends here in Lynwood, and later as lead-long lady with Robert Downlag, is with this co, and confirmed the high estimate formed of her by her scring. The play itself is a little tiresome The Hanloss in Le Voyage en Suisse to good business 5-6. They are great favorites here.

Item: Mark Farrell, late manager of H. V. Claus' People's Theatre, left suddenly for parts unknown. He came here a few weeks ago, claiming to be a brother of Manager Farrell of San Francisco and represented himself to have had large managerial experience and a bank accoun. in New York, and so on, and so wo mMr. Claus' confidence that he obtained a lease of the house for one year. After the lease was signed Mr. Farrell commenced to remodel the house, put in some new chairs, etc., and just as the work was about finished in a very workmanike manner. too, it must be said to his credit, he suddenly disappeared, leaving all his debta, both theatrical and personal unpaid. It a to be regretted that Mr. Claus. a thorough gestleman, should have been so canly vectimized by this impostor. Mr. Claus will manage the house house with the T. M. Brown Comedy co. at popular prices.

PHODE ISLAND

PROVIDER CE.

Providence Opera House (Robert Morrow, manager):
The Stowaway was the attraction last week and drew
top-heavy houses. It is a play which is full of improbabilities and its strongest points are the comedy lines by
Miss Elimere and Harry Hawk, outside of which there
is not a redeeming feature in it. The piece was well
mounted throughout, and the several people did their
best to make something out of nothing. This week we
have Rose Coghlan in Jocelyn and the last three nights
Shadows of a Great City. Frederick Warde 15 17;
Adonis 18-so

Gaiety Opera House (Keith and Jacobs, managers):
Gustavas Clarke, supported by a very good co., oresented Monte Cristo very acceptably before large andiences all of last week. Of the support@Messers. Stewart
and Rossen were excellent, and Miss Penfield made a
very pretty Mercedes. This week Mrs. 4cKee Rankin, who is a great favorite here, is to produce her play
of The Golden Giant Misse.

Westminster Musse (Macomber and Stone, managers):
The attractions this week include Princess Lucy, the
Hungarnan Gypsy Quartette. Billy Carroll, M gaani
Family, Gus Bruno, the De Vans, Landis and Ward,
the Glearroy Brothers, and Daily and Mack.

Providence Museum (J. A. Bingham, manager): Several novelties are added this week, and an excellent
vandeville entertainment given.

NEWPORT.

Opera House (H. Bull, Jr., manager). The Howard
Athenseum co, gave a fine entertainment to excellent
vandeville entertainment given.

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vandeville entertainment system.

For God of Great
City to a larve house, 1st. The co., play and stage settings were excellent.

SOUTH CAROLINA.

GREENVILLE.

Gilreath Opers House (B. T. Whitmire, manager)
The season opesed at this theatre with Exra Kendall in
A Pair of Kids to a large and thoroughly pleased audience ad.

A Pair of Alds to any embedding the sadded many important to the house for the comfort of his patrons. Electric lights are now in use.— No trouble from yellow fever has been experienced so far.—There will be a concert by I cal talent for the benefit of Jacksonville sufferers next Tursday evening.

sufferers next Tuesday evening.

CHARLESTON.

Academy of Music (Will T. Keogh, manager):
Goodyear, Cook and Dillon's Minstrels to large house
sd. Erra Kendall in A Pair of Kids drew good houses
s-6. As Giles Button, the star kept the house in roars,
and with Miss Webster was repeatedly encored. Grau
Opera co 8th.
People's Theatre (F. L. O'Neill, manager): This
house opened 3d with a concert by local talent for the
benefit of the yellow fever sufferers. The use of the
house was free, and our leading musicians furnished
the programme for a large and responsive audience.

TENNESSEE.

TENNESSEE.

MEMPHIS.

Memphis Theatre (Frank Gray, manager): Owing to the quarantine we lost our first engagement, but Robert Downing being second on the list was a grand card for the opening of the season. The sale of seats ran up to \$1.500 and filled the house. The sudience was delighted. Mr. Downing as Spartacus was brought out after each act. Charles Herman as Phasarius, Helen Tracv as Soonen and Eugenia Blair as Lucy all shared equal honors and were frequently encored. The same piece will be rendered Friday night, Ingomar at the matisee and Julius Caear Saturday night. The co. has been enlarged since last season. They will continue South from this point, the yellow fever scare having subsided, and nearly all quarantines having been raised Items: The executive staff of the Theatre: Frank Gray, manager; George C. Dean, treasurer; Eddie Ht.-land, assistant treasurer: J. H. Landweken, leader of orchestra; John Ma.oney and Alex M Harris, ushers; Joseph S. White, doorkeeper, and Frank Charfant, master machinist.—Robert Mantell has been cancelied, but Glimore's Twelve Temptations will fall the dates, after which there will be no break in the regular booking.—George T Fisher, advance agent of George Wilson's Minstrels, is here making ready for his people, who come 11-13. The co. has had great success since they opened.—The Fall of Parus will open 8th. All arrangements are complete, and the managers was his success has been very good, indeed, all over the South wherever he has been The Knozville R flees will give a minstrel show on the oth. A Pair of Kids 13th.

The Vendome (J. O. Milsom, manager): Robert Downing came 1-3 and presented Spartacus, Virginius, lower of the condition of the house in the level of his other work. He is ably supported by a well balanced, competen co. Eugenie Blair deserves much praise and artistic, and she divides the honors with the star. Beacon Lights to light business 4-6. The co. is made all those who saw it. Gracie Emmet, Odell Williams and Frank Evans were cordially received. Little

those who saw it. Gracie Emmet, Odell Williams and Frank Evans were cordially received. Little Tycoon Opera co. 1: 13.

The Grand (L. C. Haile and Co., managers): Edwin F. Mayo appeared 1-3 and presented his new play. The Silver Age, to fair houses. The nicce is one of the best border plays yet seen here. Mr. Mayo nas in Cool Jack a part well suited to his talents, and one that he makes much of. His support is strong. Newton Beers, supported by an average co., presented Lost in London to light business 4-6. The doors are closed this week.

Items: Arthur Chase has written Manager Milsom cancelling Booth and Barrett's dates at the Vendome. The co was not due here until November, and yet Mr. Chase says they are afraid of the yellow fever. The people of Nashville regard this as a very, very soor excuse for the eminent tragedians to give for passing them by, especially as we have never had a case of yellow fever to originate in Nashville, and also because, so far, there has not this year been a case in the State of Tennessee. By November we will be having snow and freezing weather—Mantell and Scanlan two weeks ago wired cancelling their dates with Manager Milsom. Since then Mantell and Scanlan have re-booked. The panic that was at one time threatened among manager has blown over, and the fever is now cutting no figure in theatrical circles here—L. D Abbott, Jr., is now leader of the Grand Opera House orchestra. He, last season, had charge of the orchestra at the Vendome.—I beg to acknowledge with thanks to Dr. R. L. C. White, the genial manager of White's Opera House, Lebanon, Tenn., the receipt of an annual tor 1888 so although I faar I shall not have the opportunity of using it often—Cos. that have visited Lebanon, I learn, generally did well there. It is just thirty miles distant from Nashville—Manager Haile, of the Grand, is in New York on business connected with his house. In New York on business connected with his house. In New York on business connected with his house. In New York on business connected with h

CLARKSVILLE.

Elder's Opera House (James T. Wood, manager):
Thomas W Keene to big business s9th. Newton Beers'
Lost in London 10th.

CHATTANOOGA.

New Opera House (Paul R. Alberts, manager). Newton Beers' Lost in London co. attracted a fair-sized audience ad. The performance was only fair, with the exception of Harry Gilfoil, the comedian, who received several curtain calls The scenery carried by the co. is very fise, and to some extent made the play satesfactory. Power's by Leaf to fair business 3-4. They gave

a most satisfactory performance. The co. are all well up in their parts and everything moves along smoothly. Lillian Lewis 8th.

TEXAS.

Pillot's Opera House (Henry Greenwall and Son, managers): The season opened most auspiciously Sept. se, with J. H. Wallick in The Cattle King. Crowded and enthusiastic houses. Minnie Maddern 1-st good healest and the control of the

Gray's Opera House (Gus A. Fredericks. Season opened Sept. sp. Georgia Colored very fair business.

very fair business.

BEAUMONT.

Crosby Opera House (John B. Goodhue, manager):
The Weston Brothers opened the season at this the atre Sept. so in The Way of the World to a large and fashionable house. The audience was very agreeably entertained by the excellent muvical specialities of the co. Carrie Tutein follows in Struck Gas sd.

Item Beaumont is the manufacturing center of this section, and the large pay-roll of the different factories warrant the prediction that the present season will be very profitable.

GALVECTON

section, and the large pay-roll of the different factories warrant the prediction that the present season will be very profitable.

GALVESTON.

Tremont Opera House (Greenwall and Son, managers): The James H. Wall ck co repeated Bandit King Sept. sy at matines to a large house and closed the engagement in the same play to fair house in the evening. That most attractive little luminary, Minnie Madderr, after an absence of several years, beamed on us. In Spite of Ail was presented to a large and most appreciative audience 3d. The co. is fully efficient throughout and individual mention therefore is not in order. In spite of Ail was repeated at matinee 4th, and Caprice closed the engagement in the evening.

Items: Carrie Tutein comes 3-6.—Manager Edward Greenwall has gone to New Orleans, and Treasurer George H. Walker is in sole charge.

PALESTINE.

Temple Opera House (C. F. and O. B Sawyers, lessees and managers): Richards and Pringle's Georgia Ministrels opened the season at this theatre with poor show to a good house 4th. There were no new features about the entertainment, and the audience went away disastisfied. The W ston Brothers presented The Way of the World 9th to a good house. Roland Reed syth; Gilbert-Huntley Comedy co. Nov. 14-17.

Babcock Opera House (John H Walker, manager): The Gilbert-Huntley (Comedy co. began a week's engagement 1st. They presented Marble Heart, followed by May Blossom and a repertoire of standard plays, closing with W. H. Langdon's senuational comedy, Wrestling Jos.—The co. gave splendid performances to good bossiness.

BRENHAW.

Grand Opera House (A. Simon, manager): The

BRENHAM.

Grand Opera House (A. Simou, manager): The
Georgia Minstrels to a very large house 1st. Good show
and well worth being patronized. Struck Gas 13th.

UTAH.

SALT LAKE CITY.

Salt Lake Theatre (H. B. Clawson, manager): The Madison Square co. played a most successful engagement Sept. 86 sp. presenting Jim the Penman. Seints and Sinners, Partners, Hearts of Oak, and a repetition of Jim the Penman by request. The houses were large and fine at every performance. Of this model co. J. H. Steddart received cordial plaudits. Marie Burroughs was also the recipient of rathusiastic recognitin. May Brookyn created a good impression, her wardrobe being especially admired. Louis Massen does his best work in Saints and Sinners. Alexander Salvinimade a very strong impression in his readition of Borgfeldt in Partners. He will be always we know here. B. M. Holland gave us three distinct characters, every one a vem. For some reason Frederic Robinson does not make a success here, there being a universal inquiry, Why do they keep him playing Jim the Penman? Mrs. E. J. Phillips' old ladv would be considered the best if we had no remembrance of Mrs. Chas. Whiffen, who is a great favou te. Artistically and financially a success. Items: This week the Home Dramatic co. hold the boards at the Salt Lake Theatre three nights during the Territorial Fair.—Manager Douglass White, of the Grand Opera House (late Walker's), has offered the free use of his theatre for a concert for the benefit of the yellow fever sufferers. A local co. is at work at it now.—The Madison Square co. took a run to Garfield Beach to have a dip in our wonderful fourteen per cent. Salt Lake. They were highly pleased.—The U. P. R. R., is out with a convenient pamphlet giving diagrams of seating in the Salt Lake Theatre and Grand Opera House.

VERMONT.

BURLINGTON.

BURLINGTON.

Howard Opera House (W. K. Walker, manager):
Jackson and Mason's Our Picnic co. 5th, in Fool of the
Family and Our Picnic, were well received. J. C.
Lewis in Si Plunkard oth.

Opera House (C. W. Butterfield, manager): The
Kate Glassford co. to light business last week.

RUTLAND.

Rutland Opera House (A. M. Higgins, manager):
Daly's Vacation to a large andience sd.

VIRGINIA.

VIRGINIA.

RICHMOND.

Theatre (Mrs. W. T. Powell, manager): Frank Kilday, with good support, presented the Streets of New York to good houses 3 6 Fred Warde 8th, one week.

Academy of Music (Berger and Leath, managers): Juies Grau's Op ra co. opened a three nights' engagement to a full house in The Black Hussar 18th. The opera was nicely mounted well costumed and presented in excellent style. Queen's Lace Handkerchief to a very good house so The engagement closed with Robert Macaire in fine style to packed house. Kentuck 10-11; Janauschek 18-13.

Opera House (R. J. Taylor, manager): Clymer Family in musica specialties 8th.

Comique (W. W. Putnam, manager): The Whiples closed a most successful engagement 6th. Business for the house last week was excellent.

Musee (C. S. Thompson, manager): The attractions at this house holds good, and large audiences are the result.

PETERSBURG.
Academy of Music (Charles W. Curtice, manager):
Cora Van Tassel presented Seet Sixteen to large and
satisfied audiences s-6.

satisfied audiences s-6.

STAUNTON.

Opera House (W. L. Olivier, manager): Madame Janauschek gave a five rendition of Macbeth 5th to a large and appreciative audience. Her support was very five. Mr. Chaplin as Macbeth, Mr. Stuart as Macduff and Mr. Crawford as Bacquo being deserving of special mention, Mr. Stuart's acting as Macduff in the scene where he is informed of the slaughter of his wife and children being particularly fine. Mrs. Scott-Siddons, assisted by the Stonewall Brigade Band, oth.

CHARLOTTESVILLE.

CHARLOTTESVILLE.

CHARLOTTESVILLE,

Levy Opera House (Spooner and Page, managers):

Janauschek appeared in Meg Merrilles to a very large
house 4th. The star gave a peerless performance of the
title part. Her support was exceptionally good. Mrs.

Scott-Siddons 10th.

WEST VIRGINIA.

WEST VIRGINIA.

WHEELING.

Opera House (F. Riester, manager): The house was closed all last week. Hamilton Rising Opera co. 8-9; James Connor Rosch co. 15th.

Grand Opera House (O. C. Genther, manager): Fisher's Cold Day co. to very good business 1-3. Sheffer and Blakely Specialty co. 5-6 caused a display of the S.R.O. sign ach evening. The co. gave entire satisfaction. Black Flag 11-17; Kindergarden co. 15-17; Muldoon Picnic, 18-20.

Muldoon Picnic, 18-20.

PARKERSBURG.

Academy of Music (M. C. Van Winkle, manager):
Gus Williams appeared in Keppler's Fortunes at the
Academy Sept, 38 to large and well-pleased audience.
Mr. Williams as Keppler was the fun-maker of the co.
The balance of the co. is good. Mr. Williams has always
drawn large crowds here and always pleases them. Al.
G. Field and his strong co. Oct. 1 to fair house. They
give a very nice performance and won much fayor. Edwin F. Mayo is booked for an early date.
HUNTINGTOM.

win F. Mayo is booked for an early date.

HUNTINGTON.

Al. C Field's Minstrels had a fine audience 4th and gave general satisfaction. Cold Day 12th; claire Scott sed; McNish, Ramsa and Arno 5th.

Items: The Cora Van Tassel co. stopped in this city on Sunday, 30th ult., en route to Fredericksburg, Va. Louis Gossin has recently joined the comb—The Opera House now carries an Italian orchestra, Signor Giuseppe Martoccia and the Leroy Brothers having been recently engaged for the season.

WISCONSIN.

WISCONSIN.

MILWAUKEE.

Grand Opera House (H. Nunnemacher, manager):

NcNish, Ramza and Arno's Minstrels gave two performances to fair business Sept. 30. The co, gave entire satisfaction. Arabian Nights opened 4th, orawing only fair-sized houses. The scenic effects and marches are very good, but the co is an inferior one. Robson and Crane in The Henrietta all this week.

New Academy (J cob Litt, manager): The Emma Juch Concert co, appeared 1st for one night and gave a very artistic coacert, which was highly appreciated by a large and very select assistence.

Standard (Hart and Miller, managers): Horace Lewis opened is Monte Cristo 3d. His support is good

and the performance garhomes.

People's Theatre (J. S. Raynor, manager): The
Water Lilies bloomed to good houses, and the show is
better than the averlage.

Items: The bill-board controversy between the local
managers brose out atresh this week, and much valuable paper was destroyed.—E. J. Hugent, of Murray
and Murphy, and Mr. Shiff, of W. J. Scanlam, arrived
this week to arrange preluminaries.—Business Manager
Brown of the Academy received an elegant silk hat from
Mr. Hanion as a souvenir of the presperous business of
Fantasma.

BELOIT.

Goodwin's Opera House (Howard and Wilson, managers): His Roval Highness to a small house 4th. The play is bad, and the co, will drop it. J. A. Simon 5-6 in The Female Detective and The Factory Girl to fair business at popular prices.

in The Female Detective and The Factory Girl to fair business at popular prices.

LA CROSSE.

McMillan Opera House (George B. Russell, manager): Chip o' the Old Block did a fair business Sept. 26 27. The Emma Juch Opera co did a big business 3d. Their admission was \$1.50, and they had a big house and pleased well.

Items: F. C. Rust, in advance of Nellie M Henry, informed me that the co. did a big business at the Coast. His attraction comes 5th.—Our new Opera Hor e is now being plastered, and the see is artists will probably be able to go to work in two weeks.—Theatrical business is going to boom at La Crosse this coming season.

SHEBOYGAN.

Opera House (J. M. Kohler, manager): A Night Off to a packed house 'ist. The play is well cast and the co, gave perfect satisfaction. George Gaston 11 Justinian Babbitt, Virginia Harned as Nisbe and Bertha Livingston as Susan were especially good. Murray and Murphy 15th; Little Nunget 17th.

ray and Murphy 15th; Little Nugget 17th.

OSHKOSH.

Grand Opera House (Smith and Strasllpka, managers):
Emma Juch Concert co. to fair house ad. The audience
was well pleased. McNish, Ramza and Arno's Minstreis to fair house 3d.

JANESVILLE.

Myers' Opera House (P. L. Myers, Jr., manager):
His Reval Highness to a small but appreciative audience
3d. McNish, Ramza and Arno's Minstrels 8th. W. J.
Scanlan in Shane-na-Lawn 9th.

CANADA.

CANADA.

Grand Opera House (W. W. Scane, manager):
Grandfather's Clock to good business ist. A very light comedy, mixed with loud fun and very little art. The author and star, W. C. Cowper, is a sterling, clever artist and deserves a better pleec. Florence Bindley and a good supporting co. in repertoire, 3 5, to crowded houses. Hyers' Musical Comedy co. 8-10.

ST. CATHARINES.
Hunt's Grand Opera House (H. G. Hunt, manager): Hattle Anderson in Muggs' Landing and Gyp to only fair business 1-3.

ST. THOMAS.

Opera House (George T. Claris, manager): Corner Grocery co. to good house Sept, sp. There was nothing very new in the play, and some parts of it felt very flat. Grandfather's Clock to poor business ath, Measrs. Cowper and Heradon carrying off the honors in their respective roles.

Items: E. J. Heron, the bad boy of the Corner Grocery co., is suffering from a badly apraised arm, but a vet has not missed a single performance—N. A. Morkill, the newly appointed manager of the London Grand Opera House, was in town 4th. He says the boosings for his house have never been better, and is looking forward to a successful season.

Academy of Music (Henry Thomas, manager): Roland Reed in The Woman Hater to medium business last week. Mr. Reed's performance of Samue. Bu dy was excellent. He kept his audience in a continual roar with his dry humor and was loudly applauded. Annie Lewis as Alice Lane did some very good work, especially in the last act, where her songs and ducts with Mr. Reed received several encores. Ernest Bartram also deserves a secial mention. The rest of the cast is fair. The piece was well staged. This week Maude Banks in a varied repetoirs.

Theatre Royal (Sparrow and Jacobs, managers): Kimbail Opera co. to good business in rince Methusalem, Queen's Lace Handkerchief, Mikado and Princess of Trebronde. The co. is a good one. Blanche Chapman has a nice voice, and acts charmingly. Her Prince Raphael was particularly good. Ed Chapman, Harry Winter and Arthur Bell are all good. The stage settings and drills by

and drills by a number of pretty girls are a feature. This week, Romany Rye; next, Hoodman Blind.

WINNIPEG.

Princess Opera House (Campbell and Seach, lessees): Rhea drew large and fashionable audiences all last week; support excellent. The stock co. return and present Flowers of the Forest, when they will be strengthened by the reappearance of Winnipeg favorites, Mamie Johnstone and Olivia West.

HAMILTON.

Grand Opera House (Thomas Riche, manager): Will C. Cowper, supported by a good co., presented Grandfather's Clock 5-6. The piece is full of humor, and, as performed by this co., highly pleased fair-sized but very enthusiastic audiences. Rosina Vokes 8 9 McGibeny Family 13-13.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): The Toronto favorite, Rosina Vokes, with her clever comedy co., tested the capacity of this theatre during the past week. The performances were most enjoyable. Next promises to oe a banner week. The attraction will be the Duff Opera co. in A Trip to Africa.

Toronto Opera House (Shaw and Jacobs, managers): Charles T. Ellis in Casper the Yodler had a profitable week. This week Florence Bindley.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their advance dates every week, mailing them in time to reach us on Monday. DRAMATIC COMPANIES

ANNIE PIKLEY Co.: Boston Sept. 17—four weeks.
ALONE IN LONDON Co.: N. Y City Oct 8—two weeks;

ANNIE PIRLEY CO.: Boston Sept. 17-1011 weeks;
ALONE IN LONDON CO.: N. Y. City Oct 8—two weeks;
Boston 23—week.
ADA GILMAN CO.. Utica, N. Y., Oct. 21-13, Elmira 15,
Olean 16, Jamestown 17, Erie, Pa., 18, Bradford 19,
Hornellsville, N. Y., 20.
ARABIAN NIGHTS CO.: Detroit, Mich., Oct. 21-13, Bay
City 15-16. East Saginaw 17 18, Jackson 19, Fort
Wayne, Ind., 20. Pittsburg 23—two weeks.
A NIGHT OPF CO.: East Claire, Wis., Oct. 21, Du-A NIGHT OFF Co.: Eau Claire, Wis., Oct. 11, Du-luth, Minn., 13-13, Ashland, Wis., 15, Stillwater, Minn., 16, Winona 17, La Crosse, Wis., 18, Baraboo 19, Madison 30.

luth, Minn., 19-13, Ashland, Wis., 15, Stillwater, Minn., 16, Winosa 17, La Crosse, Wis., 18, Baraboo 19, Madisou 30.

Adomis Co: Boston Sept. 34—three weeks.

Agnas Wallace-Villa Co.: London, O., Oct. 10-11, New Lexington 12, New Philadelphia 13, Canal Dover 1, Wellsville 16

A Baras Monkey Co. N. Y. City Oct. 15—week.

A Bunch of Kry Co.: Hoboken, N. J., Oct. 11-13.

Around the World in Eighty Days Co. Philadelphia Oct. 8—week.

A Thi Soldier Co.: Oakland, Cal., Oct. 8, Fresdo 9, San Diego 10, San Bernardino 12, Pasadena 13, Los Angeles 15—week

A Noble Outcast Co.: Otkawa, Ras., Oct. 11, Paola 12, Garbett 13, Chanute 13, Cherryvale 16, Oswego 17, Joplin, Mo., 18, Lamar 19, Rich Hill 20, Lexington 25, Boodville 26, Lefferson City 27.

Arizona Joe Co.: Brooklyn, N. Y., Oct. 8—week.

Aladdin Co.: Philadelphia Oct. 8—week; Pittsburg 15—week; Louisville 22—week.

Arthur Reman's Co.: Waterbury, Ct., Oct. 11-12.

A Cold Day (Fisher's) Co.: Ironton, O., Oct. 18.

Portsmouth 10, Jackson 20, Lancaster 21, Washington C. H. 22, Springfield 22.

A Paalon March Co.: Columbus, O., Oct. 8—week; Cincinnati 13—week; Chicago 21—week.

A Midsummer Night's Dream Co.: Brooklyn, N. Y., Oct. 8—week; Delaware 13, Canton 16, Alhiance 27, Butler, Pa., 18, Beaver Falls 19, McKeesport 20, Baitimore 22—week.

A Postrage Stamp Co.: Rockland, Mass., Oct., 11,

Ta. 10. Dente Talis J. Co.: 7-week.

ADA GRAY Co.: Chicago Oct. 7-week.

A POSTAGE STAMP Co.: Rockland, Mass., Oct. 11,
Tanuton 12, New Bedford 13, Southbridge 15, Willimantic, Ct., 16, Putnam 17, New London 18, Mystic
10, Waterbury 20, Yonkers, N. Y., 23, Newburg 23,
Sing Sing 24, Peekskill 25, Haverstraw 26, Norristown,
Pa. 27.

ADAMS AND COOK'S DRAMATIC Co.: C rbondale, Pa.,
Oct. 8-week; Allentown 13-week; Bethlehem 22week

Oct. 8—week; Allentown 13—week; Bethlehem 13—week
BARRY AND FAY Co.: Bridgeport. Ct., Oct. 11, Danbury, Ct., 12, Matteawan, N.Y., 13, Albany 14-17, Cohoes 18, Troy 19-20.

B OTH-BARRETT Co.: Chicago Sept. 24—three week; Cucinosat 13—week; St Louis 25—week.
BARRY COMEDY Co.: Webb City. Mo., Oct. 8—week.
BALDWIN COMEDY (Stark and Goldthwaite) Co.: Laucysier. O., Oct. 8—week; Findiay 13—week.
BLACK FLAG Co.: Wheeling, W. Va., 12ct. 11-13; Buffaio, N. Y. 13—week.
BRACON LIGHTS Co.: Lexington, Ky., Oct. 10-11, Hamilton, O. 12 Norwalk 13, Columbus 15—week.
CHARLES T. ELLIS: N. Y. City Oct. 8—week.
CALLED BACK Co.: Naugatock, Ct., Oct. 11, India 18 20
COMBER GROCERY Co.: Lansing, Mich., Oct. 17, Ionia 15 Grand Rapids 13, Muskegos 13, Gr nd Haven 16, Charlotte 17, Jackson 18, Ann Arber 19, Ypsilanti 20, Hillsdale 26, Adrian 29

CLARA MORRIS CO.: Newark, N. J., Oct. 8—week.
CHIP O' THE OLD BLOCK.: Moorhead, Wis., Oct. 18,
Grand Forks, Dak. 33.
Cônsais-Evangelies Co.: Los Angeles, Cal., Oct.
8—we seeks.
CANSTAL SLIPPER Co.: Boston Sept 10—indefinite.
CWARLES E. VERNER CO.: Toledo, O., Oct. 11-13. Cleveand 15—week; Chicago SI—week.
CHANFAD-ANDERSON CO.: COSCOTO, N. H.; Oct. 11,
M stpeller, Vt., 12. Barre 13, Rutland 14, Bennington
16, Schenectady, N. Y., 17 Hoosick Fa is 16, North
Adams, Mass., so, Providence, R. I., 23—week.
CLAIRE SCOTT Co.: York, Pa., Oct. 11
DANIEL BOONE Co.: Jo Instown, Pa., Oct. 13.
DONS DAVINSON CO.: Beaver Fails, Pa., Oct. 11. Meadville 18, Ol City 13, Johnstown 15, Altonoa 16, Houtzdale 17 Learfield 18, Lock Haven 10, Tyrone 20,
Plymosath 28 Mt. Carmel 23
DALV'S VACATION CO.: Springfield, Mass., Oct. 11,
Hartford, Ct. 18, Woonsacket, R. I., 13.
DENMAN THOMPSON: New York, Aug 30—indefinite.
DANK SECREY CO.: N. Y City Oct. 1—two weeks.
DS. CHARLES L. HOWARD'S CO.: New Orleans Oct.
1—three weeks.
EDWIN SOUTHERS CO.: Attica, O., Oct. 8—week.

1—three weeks.

1—three weeks.

DWIN SOUTHERS Co.: Attica, O., Oct. 8—week.

WHICE GOODRICH Co.: Hutchinson, Kan., Oct. 8-

week

DWIS A DEN CO.: Boston Oct. 8—week

BWIS A DEN CO.: N.Y. City. Oct. 1—four weeks.

STALLE CLAYTON CO.: N.Y. City. Oct. 1—four weeks.

SMA FRAME'S DOT CO: Petrolia, Can., Oct. 11,

Stratford 18, Seaforth 19, Ciinton so. Goderich 22,

Exeter 23. Brigham 24, Lesterville 25, Berlin 26,

Ryampton 27. rampton sy. win CLIFFORD's Co.: Stoux Falls, Dak., Oct. 8-

ek. F. Mayo's Co.: Newark, O., Oct. 11, London Hamilton 13, Cincinnati 14—week, Chicago sa— 18. Hamilton 13. Cincinnati 14—week, Chicago 99—three weeks.

EZRA KENDALL Co.: Augusta, Ga., Oct. 10-11. Atlanta 19 13. Macon 13.

FERDERICK LORANGER'S DEAMATIC Co.: Mount Morris, Mich., Oct. 11. Fint 19-13

FRANK S. DAVIDSON'S Co.: Hoopeston, Ill., Oct. 11. Covington, Ind., 12. Clinton 13.

FANTASMA Co.: Chicago Oct. 7—week; Cincinnati 14.

Programme Systems, No. 11. Sct. 11-13.

Programme Co.; Chelsen, Mass., Oct. 11-13.

Gli-ucester 15-week; Lynn 22-week.

Plograms Comedy Co.: Baltimore Oct 8-week; Washington 15-week; Norfolk, Va., 22-23, Petersburg 24.

Richmond 35-27.

PRANK I. FRAVNE'S Co.: Tyrone, Pa., Oct. 11, Pottstomn 12.

Norristown 12. town 12. Norristown 13.
FRANCESCA REDDING'S Co.: Port Jervis, N. Y., Oct, 8

PANCESCA REDDINGS CO.: For Jervis, N. Y., Oct., 8

- week; Richmond, Va.,
15 19. Alexandria 18. Annapolis, Md., 10. Wilmington,
Del., 30. Washington 33—week.

Panny Davenp.rst Co.: Rochester, N. Y., Oct. 15-17,
Toronto. Cao., 35-24, Himilton 35, Chatham 36, Jackbon, Mich., 37

Pands sick B. Warde's Co.: Richmond, Va., Oct. 8

- week; Providence, R. I., 15-19, Woonsocket, 18, New
Haves, Ct.; 19-50 N. Y. City 23—week.

Fair Play Co.: Urichsville, O., Oct. 11, Alliance 13
13.

GRAMAR BARLE Co.: Auburn, Ind., Cct. 8—week; Br, ao, U., 15—week; Van Wert 22—week. Cr. Rochester, N. Y., 11-13, U.tica 18 wo, Syracuse 25-24, Herkimer 25 27. GOLDEN'S DR MATIC Co.: Fort Scott, A k., Oct. 8-11, GRISMER DAYINS Co.: Helens, Mont., Oct. 8—week. Golden Giant Mine Co.: Providence, R. I., Oct. 8—

GEORGE J. CURTIS Co.: Ellsworth, Me., Oct. 8week.
GEORGE OBER Co.: Winona, Minn., Oct. 11, Rochester 12, Owatona 13, Faribault 15, Hastings 16, Hudson, Wis. 10, Stillwater, Minn., 20.
HARDIE-Von LEER Co.: Ware, Mass., Oct. 11, Waltham 12, Lowell 13 Boston 15—week.
HATTIE BERNARD-CHASE: Stockton, Cal., Oct. 10-11, Sacramento 12-13

Sacramento 12-13
HENNIETTA BERLEUR Co.: Saratoga, N. Y., Oct, 11,
Gleos Falls 12, Fort Edward 12. Mechanicaville 15,
Troy 16-17, Albany18—20, Rochester 22-24, Syracuse

1709 10-17, Albany Co.: Keokuk, Ia., Oct. 11, 85-97, Ph.LD By THE ENEMY Co.: Keokuk, Ia., Oct. 11, Barlington 12, Hannibal, Mo., 12, St. Joseph, 12 16, Laavenworth, Kas., 17, Atchison 18, Topeka 19-20, Denver, Col., 22-week, Hermit Co: Akron, O., Oct. 11-13, Her Husamd Co.: Brooklyn, E. D., Oct. 8-week; Philadelphia 15-week; Syracuse, N. Y., 22-24, Rochester 25-27.

His Royal Hishness Co.: Chicago Oct. 8-week; St.

Rochester 25-27
HIS ROVAL HIGHESS CO.: Chicago Oct. 8—week; St. Louis 21—week.
Hoodman Blind Co.: Troy, N. Y., Oct. 8—week; Mootreal, Can., 15—week, Toronto 22—week.
Hardor Lights Co.: Kansas City. Mo., Oct. 8—week; Mootreal, Can., 15—week; Toronto 22—week.
Harne's Headts of Oak Co.: Turner's Falls. Mass., Oct. 11. North Adams 12. Adams 13. Great Barrington 15. Pittsfield 16. Westfield 17. Northampton 18. Thompsonville, Ct., 10, Middletows 22.
Harne's Headts of Voketfield 17. Northampton 18. Thompsonville, Ct., 10, Middletows 22.
Harne Blythe Co.: Prarie-du-Chein, Wis., Oct. 11. Markato, Minn., 13. St. Peter 15. New Ulm 16. Brookings, Dak., 17. Huron, 18. Watertows 19-20. Aberdeen 21 29. Mitchell 24. Sionx City, Ia., 26. Sionx Falls, Dak., 27.
Hattie Anderson Co.: Gueld, Can., Oct 10-12. Lindsay 15 16 Peterboro 17-18. Brighton 19-20. Port Hope 22 23 Believille 24. Trenton 25. Picton 26-27.
HILARITY Co. Winfield, Kas., Oct. 11. Wichita 12-13. Ha, Shie, Him and Her Co.: Dubuque Ia. Oct. 11. La Crosse. Wis., 12. Winona, Minn., 13. Duluth 15-16. Ashland, Wis., 17. Stillwater. Minn., 18. Eau Claire. Wis. 19. Chippewa Falls 20. Wansau 22. Appleton 29. Oshkosh 24. Milwukee 25-27.
HARNE'S DRIFTING APART CO.: Cincinnati, O., Oct. 27—week; Philadelpia 15—week.
Humtley-Gilbert Co.: Hamilton, O., Oct. 8-11. Hamilton Comedu Co.: Hamilton, O., Oct. 8-11.

HAMILTON COMEDY Co: Hamilton, O., Oct. 8-11, Middletown 17-13, Dayton 15-week.

Ivy LEAF Co.: New Orleans Oct. 7-week; Mobile,
A s., 15 16, Selma 17, Montgomery 18, Selma, Ga.,

1.-50

RENHE WORRELL COMEDY Co.: Brownwood, Tex., Oct.

14—week; Lampasas 21—week.

1DA VAN ORTLAND Co.: Port Huron, Mich., Oct. 8—
week; Brantford, Can. 15-week; London 23—week,

JENNIE HOLMAN Co.: Jefferson City, Mo., ct. 8—

Werk
IM THE PENMAN (Eastern) Co.: Hautsdale, Pa., Oct.
11, Altrona 19, Tyrone 13 Cumberland Md., 15, Frederick 16, Chambersburg, Pa., 17, Carlisle 18, York 19,
Hanover 10.

Hanover so.

M THE PANMAN (Western) Co.: Scrantos, Pa. Oct,
17., Wilkesbarre 19. Easton 13. Jersey City 15—week;
Albany, N. Y., 29-24. Utics, 25. Watertown 26. Ogdenanner 22.

Albany, N. Y., 25-24, Uttas, 25.

densburg 27

J. H. Wallick's Co.; Columbus, Ga., Oct. 10 11,
Birmingham. Ala., 12 13, Atlanta, Ga., 14-16, Augusta 17 18, Charleston, S. C., 19 20

JARBEAU CO: Riverside, Cal, Oct. 11, San Bernardino 12-13, Albuquerque 16,

JANAUSCHEK Co.: Petersburg, Va., Oct. 11, Richmood 12-13, Danville 13, Raleigh, N. C., 16-18, Newbera 10

bern 19

BENNIB CALEF Co.: Lawrence. Mass., Oct. 8—week;
Mariboro 19—week; Worcester 22—week.

JAMES AND WAINWRIGHT Co.: San Francisco Oct. 5-two weeks.

JAMES CONNOR ROACH Co.: Portsmouth, O., Oct.

11. Zanesville 12. Steubenville 13. Wheeling, W. Va.,

15. Uniontown, Pa., 16. Altoona 17. Phillipsburg 18,

Joseph Jeppe. Son Co.: Chicago Oct. 8—three weeks. Joseph Jeppe. Son Co.: Chicago Oct. 8—three weeks. John S Moulton Comedy Co.: Newburyport, Mass., Oct. 8—week. 8-week. DILLON COMEDY Co.: Galesburg, Ill., Oct. 13.

Chicago 15—week.

B. Polk Co: Jamestown, N. Y. Oct. 11, Erie, Pa., 13, Newcastle 13, Braver Falis 15, Rochester 16, Canton. O. 17, Akron 18, Ashtabula 19, Dunkirk, N. Y., 50, Ruffalo 25—week.

IRALEV's MATHIAS SANDORF Co. N. Y. City Oct. 8

-week KINDERGARDEN Co., Pittsburg, Pa., Oct 8-week. KERP IT DARK Co.: Van Buren, Ark., Oct. 11, Fort

Smith 19-13.

Smith 19-13.

KATE CLASTON Co: Baltimore, Oct. 8-week; Richmond, Va., 15-17.

Petersburg 18, Norfolk, 19-20.

Charleston, S. C., 22-23. Augusta, 24-25. Macon 26, Columbus 27 Columbus 27
Columbus 27
Columbus 27
KIMBALL'S MERRIRMAKERS: Toledo, O., Oct. 8-week.
KITTIR RHOADES CO.: Mount Holly, N. J., Oct. 8-

Week
KATIR DIAMOND Co.: N. Y. City Oct. 8—week.
KATIR PUTNAM Co.: Burlington, Kas., Oct. 11. Fort
Scott, 12. Winfield 14. Arkansas City 16. Wichita 1920 Kaussas City Mo., 22—week.
KATE CASTLETON Co.: Allentown, Pa., Oct. 11. Easton
12 El zab-th, N. J., 13. Treuton 15.
LRWIS MORRISON Co.: El Paso, Tex., Oct. 12. San

LEWIS MORRISON CO.: El Paso, 1ex., Co.:
Antonio 14-14, Galveston 16-17.
Lewis Comedy: Cambridge, O., Oct. 8-week.
Leonzo Rrottlers' Co.: Philadelphia Oct. 8-week.
Lights o' London Co.: Newark, N. I., Oct. 8-week.
Little Nugget Co.: Indianapolis Oct. 8-week;
Chicago 15-wo weeks.
Litliak Kennedy Co.: Plymouth, Pa., Oct. 8-week;
Morristown, N. J., 15-week; Port Jervis, N. Y., 22-week

LILLIAN LEWIS CO.: Huntsville, Ala., Oct. 9—13, Mur-freesbaro. Tenn., 17, Nashvil e 18—20. Lyon's Comeov Co.: Coshocton, O., Oct. 8—week. LTTLE'S Weath Co.: Bismarck. Dak., Oct. 10-11, Miles City, Mont. 12 Dubuque, In., 12—week; Ana-couda, Mont., 22. Phillipsburg 23, Helena 24-26, Milescelle 27.

conda, Mont., ss. Phillipsburg 23, Helena 24-26, Missoela 37, Lazze Evans Co.: St Louis, Mo., Oct, 7—week; Sedalia 13, Fort Scott 76, Springfield 17, Fayetteville, Ark., 70, Fort Scott 76, Springfield 17, Fayetteville, Ark., 70, Fort Smith 80
LAURA DAINTY Co.: Yankton, Dak., Oct. 20-11, Ver-.: Illion 72, Elk Point 13, Le Voyage as Susse Co.: Pittsburg, Pa., Oct. 8—week; Lima, O., 13, Toledo 16:17, East Saginaw, Mich., 18-19, Bay City 20, Kalamazoo 23, Grand Rasidas 24-24, Detroit 23-27, Lyceum Theathe Wipe Co.: Washington Oct. 8—week; Boston 15-4: wo weeks. Lights and Shadows Co.: Pittsburg Oct. 8—week. Lost in London Co.: Hopkinsville, Ky., Oct. 11, Paducah 12, Cairo 13, Memphis, Tenn., 15—week.
My Partner Co: Cleveland Oct. 8—week.
My Partner

15, Dixon 16, Sterling 17, Dubuque, 18., 10, Clinton 19, Davenport so.

MONTE CRISTO (Iames O'Neill) Co.: Worcester, Mass.,
Oct. 18 13

Maddury-Boyd Co.: Astoria, Ore., Oct. 11-13, Portland 15—week; Port Townsend, Wash, Ter., 29, Victoria, B C., 21-24. Westminster 25, Viaccouver 26-7,
MADISON SQUARE FINEATER Co.: St. Joseph, Mo., Oct. 18, Omsha, Neb., 18-13, Chicago 23—week,
MONTE CRISTO (Aiden Benedict): Autora, Ill., Oct. 18,
MINNIE MADDERN Co.: Waco, Tex., Oct. 18, Fort
Worth 19 13, Denison 15, Sherman 16, Paris 17, Dallas 18-20, Greenville 29, Vicksburg, Miss., 25, Natchez 26.

WOT'S 13 13, Denison 14, Sherman 16, Paris 17, Dallas 18-80. Greenville 29, Vicksburg, Miss., 25, Natches 26.

MRS. POTTER CO.: Philadelphia Oct. 8—week.

MANSPIELD AND KNIGHT'S COMEDY CO.: Evansville, Ind.. Oct. 8—week

MAGGIE MITCHELL CO.: St. Paul, Minn. Oct.8—week;

Cedar Rarids, Ia., 15, Marshalltown 16, Des Moines

17-18, Omahs, Neb., 19-20, Council Bluffs, Ia., 29.

Lincoln. Neb., 21, Grand Ialand 24, Hastings 25,

Chevenne, Wvo. Ter., 26-27.

MME NEUVILLE'S CO.: Brooklyn, E. D., Oct. 8—week.

MONTON BAYER CO.: Ortville, O., Oct. 8—week.

MALANDE CLARRE'S CO.: Hsrrisburg, Pa., Oct. 11,

Altoons 12-13

MATTIE VICKERS CO.: Council Bluffs, Ia., Oct. 11-13

Omaha, Neb., 13-18.

MAUDE ATKINSON CO.: Cape Girardeau, Mo., Oct. 8—week; Hickman, Ky., 15-18, Humboldt, Tenn., 19

MURRAY AND MURPHY: Beloit, Wis., Oct. 11, Madison 12, Baraboo 13 Milwaukee 14, Sheboygan 15,

Green Bay 16, Appieton 17, Oshkosh 18, Neenah 19,

Stevens Point 30.

MAY WILKES CO.: Dictionati Oct. 8—week; Toledo 15

—week; Grand Rapids, Mich., 22—week.

MONROR AND RICE CO.: Cincinnati Oct. 8—week; Toledo 15

—week; Grand Rapids, Mich., 22—week.

MAUDE BANKS CO: Montreai, Can., Oct. 8—week;

Toronto 15—week; Boston 29—week.

MAUDE BANKS CO: Philadelphia Oct, 8—week;

NEIL BURGES: Co.: Philadelphia Oct, 8—week.

NEIL BURGES: Co.: Philadelphia Oct, 8—week.

NEIL BURGES: Co.: Philadelphia Oct, 8—week.

MAIUM CO: Cleveland Oct. S-week.

NELL BURGES: Co.: Philadelphia Oct. 8-week.

NELLIE FREE Co.: Anderson, Ind., Oct. 11, Columbus
12. New Albany 13.

NATURAL GAS Co.: Denver, Col., Oct. 8-week;

Colorado Springs 15, Salt Lake City, Utah. 17, San

Francisc 223—two weeks.

N. S. Wood Co.: Rochester, N. Y., Oct. 8-week; Troy

15-week.
N. C. Goodwin Co: Chicago Oct 7-two weeks. N. C. Goodwin Co: Chicago Oct 7—two weeks.

OME OF THE BRAVEST Co.: Grand Rapids, Mich., Oct
8—week; Milwankee, Wis., 14. La Porte, Ind., 15,
Elkhart 16, Kalamazoo, Mich., 17, Battle Creek 18,
Marshall 19. Ipsilanti so, Detroit, 23—week.

ON THE FRONTIER Co.: *are, Mass., Oct. 11, Walthum
13. Lowell 13, Boston 15—week.

Our Rallenadd Man Co.: Canton, O., Oct. 8—week;
Eri., Pa., 16 30; Akron, O., 23.

Over THE Gradden Walll Co.: Hartford, Ct., Oct. 1113. Providence, R. I., 15—week; Woonsocket 22,
Holyoke, Mass., 23, Springfield 24, Bridgeport, Ct.,
25-27.

35-37.

Our Picnic Co: Gouverneur, N. Y., Oct. 11, Antwerp
12, Watertawn 13, Oswege 15-17, Pulaski 18. Oneida
10, Herkimer 20, Fort Plain 22, Johnstown 23, Amsterdam 24. Schenectady 25.

OLD Put Co.; Westerly, K. I., Oct. 11.

One of the Finest Co: Chicago Oct. 8—week; Mil-

OLD FOT CO. Westerly, R. I., Oct. 11.
ONE OF THE FINEST CO: Chicago Oct. 8—week; Milwaniee 15—week.
OLIVER W WEEN CO.; Mount Jackson, Va., Oct. 11,
New Market 13 Harriscoburg 13, Lexington 16, Roanoke 17 Pulsaki City 18.
PAT ROONEY'S CO: Brooklya, E. D., Oct. 8—week.
PASSION'S SLAVE CO: Baltimore Oct 8—week; Philadelphia 15—week; New Haven, Ct., 22-24.
PRESCOTT-MCLEAN CO: Piattsmouth, Neb., Oct. 11,
Lincoln 13-13, York 15, Central City 16, Grand Island
17, Hastings 18.
PHILIP HERNE CO: N. Y. City Auc. 37—indefinite.
PRESE BAKER'S CO: Bav City, Mich., Oct. 11, Flint
12. Mt. Clemens 13, D-troit 15—week.
ROSINA VOKES CO: Buffalo, N. Y., Oct. 11-13.
RILHY CO: Defiance, O., Oct. 8—week.
ROBERT MANTELL CO: St. Louis Oct. 7—week.
ROSING REED Birmingham, Ala., Oct. 10-11, Modie, Ala, 12-13, New Oricans 14—week.
RENTEROW'S PATHYRIORES: Moline, la., Oct. 8—week; Davenport 15—week.
RICHARD MANSFIELD'S CO: London, Eng., Aug. 4-Dec. 20.

RICHARD MANSFIELD'S CO.: London, Eng., Aug. 4-Dec. 30
RHSA Co.: Jamestown, Dak., Oct. 27, Bismarck 12, Miles City, Mont., 13, Helens 15—week; Denver, Col., 32—week
RANCH KING Co.: Larned, Kas., Oct. 10-12.
RANCH 10 Co.: Plandelphia Oct. 8—week; Lynchburg, Va. 15, Danville 16, Greensboro, N. C., 27, Durham 18, Oxford 10, Raleigh 30,
REDMUND-BARSV Co.: Bridgeport, Ct., Oct. 11, Northampton, Mass., 12, Amherst 13, Boston 13—week.
ROMANY RVE Co.: Montreal, Can., Oct. 8—week; Toronto 15—week; N. Y. City 22—week.
RULING PASSION Co.: Lynn, Mass., Oct. 11-13, Paterson N. J., 16-17, Reading, Pa., 18-30, Philadelphia 22—week
RUNNING WILD Co.: Troy, N. Y., Oct. 10-11, Yonkers 13, Elizabeth, N. J., 13, Annapolis, Md., 13; Alexandria, Va., 16, Lynchburg 17, Richmond 18 30, Baltimore 22.
ROBERT L. DOWNING Co.: New Orleans Oct. 2—week;

more 22.
ROBERT L. DOWNING Co.: New Orleans Oct. 7-week; Moule, Ala., 15 16, Birmingham 17-18, Montgomery

MO vile, Ala., 15 16. Birmingham 17-18. Montgomery 10-30
SI PERKINS (Frank Jones) Co.: St. Louis Oct. 8-week; Kansas City 13-week; Lawrence, Kan., 25, Leavenworth 23 Topeka 24.

SKIPPED BY THE LIGHT OF THE MOON CO.: Kansas City, Mo., Oct. 8-week; Springfield 13 Fayetteville, Ark, 16, Fort Smith 17, Little Rock 18, Hot Springs 19, Pine Bluff 20. Helena 29, Greeaville, Miss., 25, Vicksburg 24, Natchez 25, Jackson 26, Canton 27, Salssury's I woundadours: Chicago Oct. 8-week.

SHADOWS OF A GERAT CITY CO.: Providence R. I., Oct. 11 13, Worcester, Mass., 15-17, Hartford, Ct., 18 20.

SAWTELLE COMEDY CO.: Brockville, Can., Oct. 8-week.

week.

ol Smith Russell Co.: Elgin, Ill., Oct. 11.
SI PLUMKARD Co.: Middlebury, Vt., Oct. 11.
Brandon
12. Ticonderoca, N Y., 13; Port Henry 15, Plattsburg 16, Ruse's Point 17, Maloni 18, Pottadam 19,
Canton 30.

13. Ticonderous, N. Y., 13; Port. Henry 15, Platts-burg 16, R. 1988's Point 19, Malon: 18, Pottsdam 19, Canton 30.
Sineria Co.: Philadelobia Oct 8—week; Plainfield, N. J., 15, Trenton 16-17, New Brunswick 18, Elizibeth 10, Asbury Park 30, Brooklys 32—week.
Symmous-Stratton Co.: Clainton, N. J., Oct. 8—week; Trenton 13—week.
Struck Gas Co.: Austin, Tex., Oct. 11-12; Brenham 13, Streets of New York Co.: Columbia, S. C., Oct. 10-11, Charleston 13-13, Augustas, Ga., 15, 16.
Sam Erwin Ryan Co.: Lawrence, Kas., Oct. 8—week.
Standdard Theather (Ramage and Freeman) Co.: Canton, Ill., Oct. 8—week.
Standdard Theather (Ramage and Freeman) Co.: Canton, Ill., Oct. 8—week.
Stuaat Theather Co: Huton, Dak, Oct. 8—week; Watertown 15—week.
Twelve Tampvaritons Co.: Dayton, O., Oct. 10-11, Springfield 13, Terre Haute, 19d, 13, St. Louis 14—week; Memphia, Tenn, 22—week.
Theown Urom the World Co.: Reading, Pa., Oct. 11-13, Pottstown 15, Pottsville 16, Mananoy City 17, Ashiand 18.
Two Sisters Co: Brooklyn, E. D., Oct. 8—week.
Two Old Cronies Co.: Council Bluffs, Ia., Oct, 17, Omaha, Neb., 12, 13, Patismouth 15, Lincoin 16, Reatrice 17, Fairbury 18, Belleville, Kan., 19, Clay, Centre 20, Topics 29, Emodria 23, Junction City 24, Abliene 25, Saina 25, McPherson 27, Thomas W. Kerner, New Orleans Oct. 7—week.
The Dera Co:: New Haven, Ct., Oct. 22, There Dera Co:: New Haven, Ct., Oct. 22, There Dera Co:: Recentrary Co.: Washington Oct 8—week.
The Strowaway Co:: Brooklyn, N. Y., Oct 8—week.

THE STOWAWAY CO.: Brooklyn, N Y. Oct 8—week UNDER COVER CO. Fitchburg, Mass., Oct 11 12. North Adams 13. Danbury, Ct., 13. Port Chester 16. Norwalk 17. Naugatuck 19. Pittsfield. 19. Goodspeed Landing 30. Willmantic, Ct., 22. Newport, R I., 23. Fall River, Mass., 24.

30, Willimantic, Ct., 22, Newport, R. I., 23, Fall River, Mass., 24
UNDER THE GASLIGHT CO.: Paterson, N. J., Oct. 11-13, Waterbury, Ct., 15, Bristol 16. New Britain 17, Bridgeport 18-20, Brooklyn, N. Y., 22—week, UNDER THE LASH CO: Cincinnati Oct. 8—week, ULLIE AKRESTEON CO.: Holyoke, Mass., Oct 8—week; M-ridea, Ct., 15—week
UNCLE TOM'S CASIN (Stetson's) Co.: Batavia, N. Y. Oct. 11, Palmyra 12, Rochester 13, Syracuse 15, Oswego 16, Watertown 17, Ogdensburg 18, Malone 14
UNCLE TOM'S CASIN [J. A. Haverly) Co.: South Norwalk, Ct., Oct. 11, Winsted 12, P. Stuffield, Mass., 13, North Adams 15, Greenfield 15, Orange 19, Gardner 18, Winshendon 19.

W. J. SCANLAN: Milwaukee, Wis., Oct. 10-13.
WARREN NOBLE'S Co.: Weeping Water, Neb., Oct. 8-WARREN NOBLE'S CO.: Weeping Water, Andrews, Week week Wilson's Theatre Co.: Evensville, Ind., Oct. 8 week.
Wagss of Sin Co.: Brooklys, N Y., Oct. 8—week
N Y. Cit; 15—week; Hartford, Ct., 70-24, Lysn 25-

WHITE SLAVE CO.: St. Louis Oct, 8—week
WHITE SLAVE CO.: San Francisco 8—two weeks.
WHITER ROBINSON CO.: Union City, Pa., Oct. 11. Corry
13-16. Tionesta 17, Mercer 18, Sharon 19, Newcastle
20, East Palestice 22, New Lisbon, O., 24, Ebensburg,
Pa., 24, Greenville 25, New Camberland 27,
ZOZJ CO.: Dallas, Tex., Oct. 11-13.
ZIG-ZAG CO.: N. Y. City Oct. 11-13.

OPERA AND CONCERT COMPANIES. BENNETT AND MOULTON OPERA Co. (A.): Williman-

BENNETT AND MOULTON OPERA Co. (A.): Willimantic, Ct., Oct. 8—week.
CORINNE OPERA Co.: N. Y. City Oct. 7—two weeks.
CMICAGO UPERA Co.: Detroit, Mich., Oct. 13—week;
Battle Crech 79—week.
CONRIED ENGLISH OPERA Co.: Galesburg. Ill., Oct.
17. Footia 13—13. Lafayette, Ind., 15. South Bend 16.
Fort Wayne 17. Indianapolis 18—50.
CARLETON OPERA Co.: N. Y. City Oct 8—week.
DUFF OPERA Co.: Leavenworth, Kas., Oct. 11.
ERMINIE (4 Yoroson's) Co.: BOSON Oct. 7—three weeks.
EMMA ABBOTT OPERA Co.: Minneapolis, Minn: Oct.
8—week. (2 Co.: Savannah. Ga., Oct. 11-13).
KIMBALL OPERA Co.: Savannah. Ga., Oct. 11-13.
KIMBALL OPERA Co.: Oli City, Pa., Oct. 21.
MACCOLLIN OPERA Co.: Oli City, Pa., Oct. 11.
MacCollin OPERA Co.: Oli City, Pa., Oct. 11.
MCCAULL'S Co. (No. 1): Philadelphia Oct. 8—indefisite.

nite.

New Orleans Juvenile Opera Co.: Mobile, Ala., Oct.

10 11, New Orleans 14—week.

Prart of Prein Co.: Kansas City, Mo., Oct. 8—
week.

Rising and Hamilton's Opera Co.: Bellaire, O. Oct.

10 11.
STETSON'S OPERA CO: Dover, N. H., Oct., 11, Portland, Me., 12-13, Lawrence, Mass., 15, 16, Haverbill 17-18, Amesbury 10, Chelses so, N. Y. City sy-week. McGisenv Familty. Hamilton, Can., Oct. 18 13.
SPENCE.'S LITTLE TYCOON Co.: Nashville, Tent., Oct. 11-13, St. Louis, Mo., 15-wiek; Kansas City sy-week. MINSTRELS.

MINSTRELS.

DOCKSTADER'S MINSTRELS: N. Y. City—indefinite.
FIELDS' MINSTRELS Winches.er. Ky., Oct. 11, Harrodsburg 19, Stanford 13, Danville 15, Lexington 16,
Georgetown 17, Versailles 18, Frankfort 19, New Albany. Ind., 20, Bowling Green 29, Hopkinsville 23,
Clarksville, Tenn. 24, Nashville 23,
Clarksville, Tenn. 24, Nashville 23,
GEORGE WILSON'S MINSTRELS: Memohis, Tenn., Oct.
11-13, Helena. Ark. 15, Pine Bluff 15, Little Rock
17-18 Hot Springs 19 20
GOODWAR, COOK AND DILLON'S MINSTRELS: Charlottesville, Va., Oct. 11, Go donsville 12, Richmond. 18
20, Charlotte, N. C., 22 Greensville S. C. 23 Columbia 24, Macon, Us., 25, Columbus, Ga., 26, Selma, Ala.,
27.

97. Gorman Brothers' Minstreis: Lime, O , Oct. 11, San-

27.

GORMAN BROTHEWS' MINSTREIS: Lims, O., Oct. 11, Sandusky 12. Infia 13.

H1 Henny's Minstreis: Auburn, N. Y., Oct. 15, Seneca Faiis 16, Penn Van 17, Geneva 18, Canandaigua 19, Holly 20,

HAVERLY-CLEVELAND MINSTREIS: Albuerque, New M xico, Oct. 11, Deming 13, Tucson Aris. Fer. 15, Pro-13 16, San Diego, Cal., 17 18, Santa Ana 19, Pas Adenca 20, Los Angeles 22—week.

JOHNSON AND SLAVIN's MINSTREIS St. Louis Oct. 8—week; Leav-nworth, Kas., 15 I'opeka 16, Lawrence 17, Kansas City, Mo. 18 20

McAANLASS COLORDO MINSTREIS: Lincoln, Neb., Oct. 11 12, Schuyler 13, Grand Island 15 16, Kearney 17, Sydney 18. Cheyengene, Wyo. Fer., 10, 20

THATCHER, PSIMROSE AND WEST'S MINSTREIS: Amsterdam, N Y, Oct. 11, Tvo 12 13. Newburg 15, Poughkeepsie 17, Yonkers 18, Harlem 22—week.

VARIETY COMPANIES.

VARIETY COMPANIES.

APPLE'S CO.: San Francisco, Cal., Oct. 8—week.
ENGLIFH FOLLY Co.. N. Y City Oct. 8—week.
Gus Hill's Co.: Paterson. N. J., Oct. 8—week.
HARBY KERNEL 'S CO.: N. Y. City Oct. 8—week.
HOWARD ATHENARUM CO.: Pittsburg, Pa., Oct. 8—

week.

Hyde's Co: Baltimore Oct. 8-week.

Kennedy and Hart's Co: Boston Oct. 8-week,

Lester and Williams' Co: Buffalo, N. Y., Oct. 8week.
Lily Clay's Co.; Evansville, Ind., Oct. 11, Decatur,
Ill., 12, Springfield, U., 13
May Howard's Co.; Philadelphia Oct. 8—week; N.
Y City 15—week.
MOORE AND PRENEVAS'S Co.; Paterson, N. J., Oct.

8 - week.
NIGHT Owls Co.: Hoboken, N. J., Oct. 8 - week;
Washington 15 - week; Baltimore 22 - week.
PIZZARRILO'S Co.: New Haven, Ct., Oct. 11-13.
RBILLY AND WOOD'S Co.: Brooklyn, N. Y., Oct. 8 --RENTZ-SANTLEY Co.: New Haven, Ct., Oct. 8-

week.
Shepper and Blakely's Co.: Clevrland Oct. 8—week;
Cincionati 15—w ek; Chicago 22—two weeks.
Tony Pastroi's Co.: Washington Oct. 8—week.
Woald's Specialty Co.: Louisville Oct. 8—week

CIRCUSES.

BARNUM'S CIRCUS: Waco, Tex., Oct. 11, Austin 18, BARROWS CIRCUS: GOWANDA, N. Y., Oct. 11.
IRWIN BROS. 'CIRCUS: GoWANDA, N. Y., Oct. 11.
RINGLING BROTHERS' CIRCUS: Spring Green, Wis.,
Oct 11. Black Earth 12. Sauk City 12.
SRLLS BROTHERS' C RCUS: San Bernardino, Cal., Oct. 11. San Diego 19 Walter L. Main's Circus: Amberst, Mass., Oct. 11.

MISCELLANEOUS.

BRISTOL'S EQUESCURRECULUM: Calais, Me., Oct. 11-13. Skowhegan 13-19, Waterville 18-20, Lewiston 28w-ek.

BARTHOLOMEW'S EQUINE PARADOX: Indianapolis, Ind.,
Oct 8—week; Springheld, O., 15—week; Dayton se-Oct 8-week; Springheid, U., 13-week, week.
Herrmann: City of Mexico Oct 1-two weeks.
Howorth's Hibernica: Saratoga, N. Y., Oct, 8-

week.
SSRMAN'S ELECTRA Co.: Portsmouth. N. H., Oct. 1011. Biddeford, Me. 13-13, Farmington 15. Rochester,
N. H., 16, Great Falls 17. Nashua 18, Lowell, Mass. WILD WEST: Richmond, Va., Oct. 8-week.

Australian Notes.

SYDNEY, Sept. 2, 1888. During the past month three or four shows have had to ring down the curtain and close the doors for want of sufficient patronage, among them being Ada Ward and ignor Tessero's French Comedy company. The latter, almost destitute and strangers in a strange land, lesired, by some means or other, to reach their native cault, in conjunction with John Solomon, ever ready to lend a helping hand, at once came forward and offered the free use of their Criterion Theatre, scenery, etc., for the matinee performance which took place Aug. ss. Owing to the combined efforts of the honorary secretaries and managers of the affair, H. J. Magee at d Joe Davis, it proved to be the most successful artistic and financial benefit performance ever heldfin Sydney. The leading members of the musical and dramatic professions took part and the receipts amounted to upward of Los6.

The London Gaiety Burlesque company received an ovation on their opening at the Theatre Royal, Aug. 18 The company is headed by Nellie Farren, and includes Fred Leslie, Marion Hood, Letty Lind, Fanny Marriott. They will play a season of sixteen weeks in Melbourne and Sydney. The seats for the opening night had been sold by auction a week previous, and brought exerbitant sums, stage boxes realizing Cra each, whilst dress circle seats were eagerly snapped up at 271., 278. and 185.; stall-seats sold for 115. and 158 each. On the opening night every nook and corner of this large building was jammed by a regular first-night Australian audience, who, as each artist came on, gave them a welcome as if they had been old favor ites When Nellie Farren and Fred Leslie appeared cheer after cheer from 2,000 throats rang through the building which lasted for several seconds, and will be remembered by artists and audience alike for many years to come. The opening burlesque was Monte Cristo, with Nellie Farron as Edmund Dantes and Fred Leslie as Nortier. The piece will run four weeks, at the close of which Esmeralda, founded upon Victor Hugo's popular novel, "Notre Dame," and written by A.C Torr(Fred Lesite), will follow. On the close of their season here the whole of the company leave by the October mail for New York, appearing at the Standard Theatre in your city on Saturday, Nov. 12, for a period of seven weeks, where they will be joined by Herr Meyer Lutz, the emisent composer and conductor of the London Gaiety,

also by several members of the Galety Theatre who did Gaiety chorus to the number of eighty people. At the close of the New York season they visit Boston, Philadelphia, Chicago, Cincinnati, and back to New Yora. leaving there April s. 1880, for England, after having been absent from home nearly twelve months For the above information I am indebted to Walter Raynham. the stage director and business manager for the London

Gaiety Burlesque company.

At the close of the Uacle Tom's Cabin season at Her Majesty's, I believe, arrangements have been completed for the appearance of the tragedian, George C. Mila supported by Louise Jordan who will most likely open in about five weeks' time in Hamlet.

The all important event, since my last letter, in comedy drama, has been the reproduction by Brough and Bouchcault, at the Criterion Theatre, of the late Sir Charles Young's powerfully written play, Jim the Penman, with Harry St. Maur in the title role. He played the part with the consistency to be anticipated in an actor of his great experience. Agoes Thomas again appeared as Mrs. Ralaton, the forger's wife and played with intense passion and emotion. The remaining characters were in good hands. On Saturday last a revival of another very successful comedy took place—viz., The Candidate, and is addition to the large company at present playing at the Criterion, a new aspirant for public farne, Miss Florence Seymour, made her appearance. The all important event, since my last letter, in con

pany at present playing at the Criterion, a new aspirant for public fame, Miss Florence Seymour, made her appearance.

After a splendid run of fity-four nights Rignold and Allison, of Her Majesty's Theatre, have withdrawn The Lights o' London and substituted in its place a slightly altered version of Uacle Tom's Cabin, with some starting stage effects, the great feature of which is the introduction, for the first time, of real blocks of ice in the scene where Eliza escapes her pursuers. The characters of Eliza and George Harris will be played by Roland Watt Phillips and Carter Howe, late of Bland Hou's company Mr. Rignold will not appear in the present piece, as he intends enjoying a much needed and well-earned rest after twelve monthe' hard work.

Charles Warner, the English actor, played a most successful three weeks's season at the Royal under the direction of Williamson, Garner and Musgrove, appearing in his original creation of Coupeau in Drink, Claude Me notte. Hamlet, and for his be eficus Mr. Honeyton in The Happy Pair. Isabel Morris ably supported Mr. Warner in the repertoire mentioued. In the Fool's Revenge Mr. Warner's daughter, Gracie Warner, appared as Furdelisia making ner first appearance in Sydney and second in Australia on her father's beneat night.

The Academy of Music has just been vacated by Fred Hiscocks and Harry Friedman's Federal Minstrel and English Specialty combination, who played a long and highly satisfactory six weeks' season, the coin flowing in freely every night. Carrie Swuin, with a very strong company, who has been at the Theatre Royal. Melbourne, since June s, appearing in a round of characters, closed to big business last Friday night. She leaves for Adelaide in a few days, appearing in a round of characters, closed to big business last Friday night. The delightful Carrie's successors at the Royal are Signor and Signora Majeroni and the Australian actor-author. George Darrell, in Harry St. Maur's version of Mr. Barnes of New York, purchased fo mhim by Williamson, Garner and

the Australian actor-author, George Darrell, in Harry St. Maur's version of Mr. Barnes of New York, purchased fo mb im by williamson, Garner and Muag ove. The play was produced in Melbourne for the first time last Saturday evening with great success, the acting and scenery being really excellent in every respect.

The Hicks Sawer troupe of colored minstrels arrived here on the Zealandia, under engagement to Huscocks and Friedman They paraded the city last Friedray and created no small amount of curiosity. The company had a very successful opening at the Opera House last Saturday, a warm welcome being accorded each member. They are likely to have a long and prosperous season.

Ond, the gymnast, and Mme. Garretta, the pigeon-charmer, introduced to these parts by Frank Clarke, are at present appearing at the Coogee Palace Aquarium with much success. Mme. Garretta also appears each Sunday atternoon at the above place in connection with the Sanday c uncerts.

Essie Jenyins, the Australian Mary Anderson, is at present playing a farewell six weeks' season at the Princess' Theatre, Melbourne, to packed houses. The repertoire chosen for representation consists of Twelfth Night, Much Ado About Nothing, Romeo and Juliet, As You Like It, etc., each piece being played but for six nights only. At the close of the season Essie lenyins and W. J. Holloway proceed to Europe. After that the Princess' Theatre, well be opcupied by Williamson, Garner and Musgrove's Comic Opera company, including Nellie Stewart, W. T. Elton, Alice Barnett, Knight Aston, Fannie Leddidird and others, who are at present doing bug business in Adelaide.

MIRROR LETTER-LIST.

The following letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the pat-office. Circulars and newspapers excluded from this list:

Laurence, Fred,
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Lewis, Horace
Lessenger, John
Leiand, Sallie
Lyons, Etta
Mason, Dan
Miller, Lealie
Morton, D. A.
Morris, Ramsey
Mackaye, Steele
Murdock, Lelia
Mullock, Jennie
Muggs Landing Co.
McCann. John
Myera, H. J.
Mitchell, Maggie
Mackey, J. A. Abott, Charles
Ambrose, Frank
Adolson, Grace
Allea, Wealthy
Arden, Kitty
Alberta, Laura
Broaker F.
Burgess Neil
Bernard, Fannie
Black, Wm.
Besedict, Arden
Bryton, F.
Brennes, M.
Brandon, Olga
Buhop, W. H.
Buckley, M.
Butley, M.
Burley, Alice
Barry, Lawrence Butler, Alice
Barry, Lawrence
Brisse-Shaw, Mary
Bellord, George
Burnham, A.
Brooke, Mrs. Lizzie
Byrdsail Frank
Barnes, Mrs. Lisk
Curtisse, Blanche
Coakrite, Kats
Carlyke, Marie Marbourg, Dole Murray, George Maynard, Ida Moras, John Moras, John Mayo, E. F., Marshall, E., McCormack, Loudon Maynard, Ag. es. Congrite, Marie
Carlyle, Marie
Cushman, Gwyane
Conyers, T. A.
Carr. James
Courtney, Harold
Cooper, George S.
Crabtree, Lotta
Cross, E. J.
Clarke Chas.
Chipman, A. G. McWade, Robt,
Maeder, Frank
Mortmer, H. H.,
Merry, Harley
Norton, I. W.,
Naulty, Ed. F.,
Newman, J. K.,
Norris, J. A.
Owsley, H. F.,
Oaborne, Rose
Pemberton, W. Clarke Chas.
Chipman, A. G.
Clarke, C. eston
Clarke, C. eston
Clitherow Storey, Flora
Coombs, Jane
Dockstader, C. R.
Delhaur, Wm.
De Schmidt, Louis
De Bar, Blanche
Doherty, W.
De Rythe, Julie
Dowling, R. L. Pemberton, W.
Power, W. H.
Power, W. H.
Plympton, Eben
Pyke Op. co.
Pallas, John
Perlet, Hermann
Palmer, Joseph
Payne, Virginia
Poole, Walter
Rareshide, G. H.
Ranopus, Wm. Raresinde, G. H.
Ranous, Wm.
Rich, H. M.
Russell, Harold
Rising, W. S.
Robson, Stuart
Ropers, Rene
Reban, Arthur
Shoader, P. W.
Seable, Della Shoader, P. W. Seable, Della Storckoah, Edgar Svivie, May S*** Seliuar, Alfred
Seliuar, Alfred
Smith, Arthur H.
Snelioacker, T. E.
Sedgwick, Helen
Southerland, A. L.
Stanmore, Edith
Stahl, R.
Strong Fred
Swade, E. L.
Shular, Mollie
Squires, F. A.
Schooley, W. M.
Schroeder, Palma
tevens, John A.
Thaver, F. C.
Thompson, Charlotte
T. P. and W. dgr.
Ulmer, Geo. T. Thompson, Charlott T. P., and W. sigr. Ulmer, Geo. T. Valet, Mrs. V. gel. Jinnn W. Vredenberg. S. M. Vredenberg. S. M. Vredenberg. S. M. Vredenberg. S. M. Vredenberg. W. Vredenberg. W. Vredenberg. W. Carett, Mattie White, Lavina Wheeler, W. C. Waldron, Andrew Wellington, Virgini Warner, Link W. Warner, Link R. Warner

Waldron, Andrew
Wellington, Virgin'a
Warner, John E.
Weltlin, J. W.
Woodworth, L.-w W.
Wilson, Annie
Wilson, Gracie
Warren, E.
Westford Owen
Wirsell I see
Young Lady

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HOWARD'S TALK.

In a certain sense "a little learning is a dangerous thing," but from another point of view a little learning is very much better than none at all. This thought was painfully illustrated on the first night of Coquelin's appearance in Palmer's Theatre by the rustling libretto leaves, by the absence of recognition of subtle points, by the blankfacedness of at least one-half that vast audience. The boxes, largely filled by professionals, many of whom were also scattered through the house, the orchestra occupied, as usual, by critics and first-nighters, and the balcony crowded to suf focation with men and women of French birth or extraction, exhibited with very, very few exceptions a picture which, taken seriously, was an argument in favor of a little learning. even if it were but a smattering of French, and, if taken pleasantly, was about as grotesque as anything ever shown in a New York

Of all people in the world men and women of the stage should be versed in French and German.

To say that a critic should be able at least to read easily both French and German is simply to say that a carpenter should be well equipped for his work. In these days of advanced teaching, when intercourse between countries is a matter of a very few dollars and a very short time, it should be a matter of ordinary ongoing to teach children the fluent use of French in any event, and more desirably both French and German. I saw, in that audience, mana gers who didn't understand one word that was said upon the stage. They looked blank and stolid and indifferent. That their early educa. tion was neglected everybody knew, but that their subsequent opportunities should have been neglected also, is simply disgraceful.

Managers play very important parts.

They not only build and furnish theatres, they not only erect substantial structures, chase expensive scenes and engage experi artists, but they select plays. If ignorant, they are at the mercy of their stage manager and unprincipled authors or adapters. It well ed, they are masters of the situation. If an alleged author brings to them a new play, being familiar with French and German ors, how quickly the imposture is dethat line, how easily they are gulled, how often they are deceived.

There were also in that audience many ctors, male and female.

I recognised two who understood ever word that was said, and enjoyed every me of the evening, but, I regret to say, I also gnised actors to whom everything done vas unimpressive, by whom not a solitary word spoken was understood or appreciated. Of what use is Coquelin's art to them? What did they gain by sitting from eight until after liven, simple blocks, non-participants in that occasion? How much they would have ed, had they been able not only to hear with the ear, but to appreciate with the underding, the stolidisms of the valet, the es of the old time servant, the rais or of Renaud, the marvellous melodraticity of the sailor lad. They spent their ney in vain. They can simply say, "We

tended Coquelin's American debui."

Are actors then so ignorant?

Well, yes, actors are not necessarily igno ant, but they are precisely "so" ignorant. And it is an apt time to call the attention of profession at large, and more especially of younger members, to the desirability of ething besides the studying of their season, and their recreations during the cheap literature. Books are the cheapest comles in the market. The prices of paper, of labor, of everything connected with the pubhing of books were never so low as at pres ent. The market is absolutely flooded with new literary efforts good, bad and indifferent, while the publication of standard works soes steadily on, increasing year after year in volume and in beauty. How many times I have heard an actor say, "I know nothing of this play. I have never seen this act, or that scene." Actors very very often content themselves with their own part of the work, paying no attention whatever to the play as an entirety. To outsiders this will seem strange. Insiders know how it is themselves. Think of an actor an pearing, night after night, in Shakespeare's plays, of which he knows nothing beyond the scenes of which he is a participant! How much better he could interpret his portion, if he understood the whole. Is there anything more attractive upon the stage than a bright youth, whether it be man or woman, whose comely countenance is lighted by the fire of intelligence, and permeated not alone with ambition, but with obvious understanding? How quickly one recognizes the difference between a pretty face, intellectual, with no evidence of soul or heart or brain behind it, and one which is illumined by the very flame of genius. There are very few geniuses. There are thousands of comely faces. One doesn't need to be a genius to become a substantial, nay, a foremost success along the line of histrionic interpretation, but one does need to have something besides an attractive personality. The law of progress is immutable. Thus far shalt thou go and no farther; to the very limit of your intelligence success is possible. One step beyond that boundary, umphant.

and the morass of ridicule sinks beneath your

Look at this for a moment.

Let us suppose that so great is the financia success of the praiseworthy effort of Henry E. Abbey and Maurice Grau, that with the consent of Mr. Palmer and the Coquelin company a professional matinee is given. Let us imagine the boxes filled with the leading lights of the profession. See, packed in that homelike orchestra and in the acoustically wellprovided balconies, men and women whose names are scattered broadcast throughout the country, in letters two inches long. The French ladies and gentlemen, brothers and sisters of the men and women sitting in the house, come upon the well appointed stage and enact. with marvellous dexterity and scholastic intelligence, their favorite roles. Is enthusiasm stirred? Do the boxes give the signal, while echoes rise from orchestra to balcony, and thunder far along to the amphitheatrical pole? Oh, no. The boxes are reading their librettos, and the orchestras are wondering which is which, and the balconies, with marked unanimity, following word by word with downcast eyes, turn with the precision of well-drilled troops the rustling page. The few applaud and the many follow suit. Is that a creditable showing? There can be but one answer. Is it a faithful picture? There can be but one answer.

Another scene, In his magnificent home Mr. Palmer, desiring to make memorable the first engagement played in the theatre since he assumed control, gives a reception in honor of the Coquelin company. Invitations are sent to the best men and women of the profession, and to people who illustrate the possibilities of all the arts. They throng his elegantly appointed parlors. They admire his pictures and appland his taste in statuary, but they do it among themselves and to each other rather than to the distinguished guests in whose honor the reception is given. Presently an accidental jostling brings the French and the American together, and while the latter stammers and blushes and regrets extremely his inability to talk, he is amazed and gratifiedshould he not be chagrined?-to hear the Frenchman speak English without an accent and relieve him of embarrassment by conversing with him in his own tongue. Can you see

that? Of course you can. Why not learn something from what you see? Why not let this be a pin stuck in the cushion of chance? You are accidentally brought face to face with the fact that you don't understand that most common of continental languages, that medium of communication which among the beliteree of the world is most utilized, so that when opportunity is afforded you to study the very experts of your profession, you are unable to appreciate their merit or to gather from

Moral: What's the matter with a little study?

that fertile held the harvest you really so much

Gleanings of the Week.

Concerning the "creation" question we have received the following communication from the French critic, M. de Sault-Baride, who is at present an American resident, which will be read with interest. Says this gentleman, after apologizing for his limited knowledge of our language:

"For many weeks I have read in THE MIR-ROR the most amusing opinions of many persons regarding the use of the word creater as pplied to actors. I humbly submit mine: A theatrical composition is no drama or opera before having seen the fcotlights. The book is but a cold skeleton of an incomplete novel. parts, the interpretation of their lines during It gives no psychological or sentimental descriptions, as these are left to mimics to express, but simply indications of locality, epoch, time of day, etc. It is a rough sketch, unfit even to be read; it lacks movement, action, life. In an unplayed opera the music loses all its effects in coloring, contrasts, delicacy. A reading of the plano scores of our best composers will

> "The writer imagines a character; the comtakes it from the intellectual world into the ial one, brings it to life, and this is crea

> "Again, if to create means to make some thing out of nothing, it can certainly not ap-ply to the playwright, whose continual effort is to represent scenes of daily life. Musicians are no better creators, especially since the Wagner mania came into fashion. But, since a drama does not exist before its first representation or its creation by extension, we apply the term creators to the actors, stage mana ger, musical director and also the manager of the troupe, who took an active part in the first representation of the play. I think this term is universally used to avoid a long circumlocution. We say shortly: 'Duprez, the creator of Guillaume Tell,' instead of 'Duprez, the tenor who sang for the first time the role of Arnold

"Did it ever occur to you," said an actress who has brains and is not averse to using thein occasionally, "that dramatists are generaily circumscribed by a somewhat parrow hori zon in their transfer of human life to the boards? I never could understand why, as a rule, they choose the theme of love and court ship merely for their work. Every playgoer knows that he is pretty certain to witness a case of true love which, however roughly its course may run for two or three acts, is certain to be straightened out near the close of the play. There is one formula in vogue which every body recognizes as including-sweetheart, lover, scheming rival, male or female; tem porary estrangement, unforeseen complicaclearing up of difficulties, true love tri-

"But why is all interest in two young people supposed to end once they have reached the eve of marriage? Why is the preliminary episode to wedded bliss assumed to constitute a complete and satisfactory picture of life? Why does the prompter's bell ring down the final curtain at a point in the existence of our bero and heroine when their greatest joys or sor rows are just about to begin? Is it because rows are just about to begin? Is it because marriage is a failure, as a good many voluble people are trying to prove at the present time, and matrimony is a tomb whose door the drop-curtain closes because nobody wishes to peer within? Of course there are a good many plays wherein the happiness or the tribulation of married existence is depicted, but the majority of plots are supposed to be complete when the leading characters have journeyed as far as the church door. I wish some wise and far as the church door. I wish some wise and clever person would elucidate this question."

There will be some astonishment created this season when fashionable young girls make their appearance on the streets carrying welking-sticks. That is the latest fad which the Summer pilgrims to Paris have imported and the tradesmen, in anticipation of its adoption, have laid in a varied assortment of staves for fair hands. These sticks are madof acacia wood, malacca and ebony. They are mounted with silver, and from a silver banwith a ring swing a couple of silken tassels They vary in price from five to fifty dollars. The name given this species of fashionable fancy is the La Tosca cane, and it is of the length and shape of the stick carried by Bern hardt and Fanny Davenport in Sardou's play. The La Tosca umbrella is also a novelty. It is a very small frame mounted on a very long handle of the same pattern as the La Tosca cane. These sticks and umbrellas, when carried has a secret of the Directors descent the same of the Directors of the D ried by a wearer of the Directoire dress on th ried by a wearer of the Directoire dress on the stage and handled gracefully, produce a pleas-ing effect. But how they will appear when used by awkward girls parading the streets is a question. Next in order of fashionable evo-lution we may expect our belles to array themselves like Watteau shepherdesses, with crooks to menace crooked men.

The Carlton Opera company is to play a long eason at the Bijou Opera House beginning in March next, presenting Mynheer Jan, the new opera by Paulton and Jakobowski. It is more than probable by this latest arrangement that four large opera companies will be placed in active opposition in this city next Spring and Summer. Starting in March the Carle ton company will play into May, on the 1st of which month McCaull's Opera company will open across the street at Palmer's. Fran-cis Wilson will probably open at the Broadway Theatre about the 5th of May, and the Casino which, like the brook, goes on forever, will also be there to get a slice of the favor bestowed by the public on this wealth of com-bined music and comedy.

The Alvin Joslyn advertising methods pract ticed by Manager Myers, who is directing the tour of Creston Clarke, have elicited considerable disapproval. Instead of permitting the young man to travel on his merits, Mr. Myers is endeavoring to awaken interest by trading on the name of Mr. Clarke's maternal uncle, Edwin Booth, and the historic associations of some costumes which he put on exhibition in Philadelphia recently. Speaking of this matmatter the Bulletin of that city sensibly observes: "Mr. Myers, the manager of Creston Clarke, needs a little curbing; he appears to have extremely bad taste. The costume exhibition was a silly thing, and the photograph feature of Wednesday's matinee was simply nonsensical. Mr. Clarke is a legitimate star and a good one—and should not be worked up as if he were a professional beauty." All this must greatly edify Mr. Booth, who throughout his great career has always shrunk from the advectitious dodges and catch-penns devices of the dollar-store system of manag

A Summer Trip to South America

It is rather odd to picture a trip among the tropics in midsummer and point out the many antages to a person reeking rest after a hard season's work, but that inducements exist will be understood when it is remembered that South of the Equator the weather has much resemblance to our balmy Indian Summer. The expense of a voyage to South America is moderate.

On shipboard in the Carribean Sea the weather is delightfully cool, and during the entire voyage, which twice crosses the Equator, the heat was not as great as is endured in New York in the month of June.

Leaving New York the first landing at a foreign port is made at the Island of St. Thomas. The town of St. Thomas is built upon the side of a mountain, rising some 2,000 feet above the bay. Here the traveler gets the first glimpses of tropical life-the low, whitewashed buildings, gleaming and sparkling in the sun like terraces of white coral rock; the tall cocoanut palm with its cluster of nuts fifty feet from the ground, and the banana trees with branches loaded down with masses of fruit. Immediately the ship drops anchor she is surrounded by a fleet of bumboats, whose dusky rowers are clamoring to buy the products of the island-cigars, bay rum, conch shells and beautiful specimens of coral.

On landing you run the gauntlet of a throng of natives energetically proffering their services as guides. Ascending the hill, you keep in the midd'e of the road, as the sidewalks are so narrow that it is well-nigh impossible for two persons to pass, until you reach the Ice House, the principal hotel of the town Why it should have received this appellation is a mystery-ice is almost an unknown commodity in the hotels of

Opposite the hotel is the plaza, from which all the streets radiate, and here, under the shade of the umbrella-like palms, the business and social intercourse of the town is carried on.

Dark-skinned girls, laughing and chattering, come and go; grave Spaniards and Portuguese lounge on settees, constantly rolling and smoking their corn-husk cigarettes and discoursing on the tobacco and sugar-crops; armed policemen in linen uniforms and leaning indolently on their guns—in fact, all classes are imbued with a lassitude which is peculiar to the tropics; negro women, carrying huge baskets of fruit and vegetables on their heads; donkeys with panniers filled with rum and cocoanuts, while the riders squat cross-legged like Turks, belaboring the poor little beasts with cudgels, are some of the sights in and around the Plaza.

Returning to the ship at evening, and sitting on the upper deck after a hearty supper, you watch the sun go down like a red ball of fire behind the mountain peak, when darkness al

most immediately ensues, as there is no twilight in the tropics.

By this time the cargo has been unloaded, the anchor weighed, and the vessel drifts slowly with the tide across the bay to the other side of the town where there is a long coal dock The coaling of a ship at night is one of the most novel sights that the island of St. Thomas affords. The coal wharf is illuminated in a strange manner. Coal bunkers surmountin ignited. The blazing bunkers throw a lurid glare over the scene, lighting up the wharf and

Presently a band of two hundred negro girls, each carrying upon her head a bushel basket hiled with coal, appears upon the scene. They are bare-legged, straight as arrows, and walk with a strije and precision of step that would do credit to a regiment of Scotch Highlanders. After unloading the contents of their baskets in the ship, they return to the coal baskets in the ship, they return to the coal bask in the ship. basices in the snip, they return to the coal wharf laughing, chattering and exchanging jests with their male companions, who are lounging on the pier, watching with evident satisfaction the toil of their wives, sisters and sweethearts, who receive a penny for each basket of coal.

By daylight the ship, having been coaled By daylight the ship, having been coaled and provisioned, steams again into the Carribbean Sea. After passing the islands of Santa Cruz and Martinique, the vessel once more enters the Atlantic, heading for the coast of Brazil, I 300 miles to the South.

On reaching land one day is spent in ascending the Amazon river to Para. Though this city lies but thirty miles south of the comator, the temperature only renges from

equator, the temperature only ranges from seventy-five to ninety degrees the year round.

Brazilian cities present a sameness in ap-pearance. The Plaza in the centre of the town, facing which stands the old and time-worn cathedral built in the sixteenth century The low houses, covered on the outside with porcelain tiling and roofed with red tiles, present a unique and pretty appearance. Feast days and holidays are of weekly occurrence; fireworks are let off in abundance, religious processions march through the streets, and the evening is devoted to feasting and revelry. Funerals have but little of the sombre hue—the hearse is a mass of gilt and the carriage drivers are resplendent with gold braid, while the

entire cortege rattles along at a brisk trot.

The sail down the coast of Brazil is a most delightful one, land being in sight the greater part of the time. Whales are often seen sing a stream of water high into the air the thirty-first day out from New York the harbor of Rio de Janeiro is sighted.

Rio is unquestionably the most beautiful harbor in the world. Of the city itself suffice it to say it is Paris in miniature. One word concerning the theatres, which include but two classes—the French and Portuguese. Opera House of Dom Pedro de Secundo handsomest and best equipped in Brazil, but it partakes of a peculiar, composite nature. It is built of white marble richly embellished with statuary and bas-reliefs. Inside it is modeled after the French style. The tiers, with the exception of the top gallery, are divided into boxes flanked on each side with wide lobbles, which are used as a promenade. Extending the full length of the fron of the building is a reception room, where the audience meet during the long entractes with which their performances abound. Behind the curtain the similarity of the Opera House to French theatres ceases. The scenery is old, the stage-settings poor, the curtain raised and lowered by means of a simple pulley requiring the united efforts of ten men, and the flats sub-cellar are drawn on and off by means of

The voyage to Rio and return is 12 000 miles, taking sixty-five days. Aside from the pleasure and health derived from the trip, the occupying the time of one's lon. MASON MITCHELL. Summer vacation.

No Discrimination in Art.

Boston Post.

In the course of an appreciative article upon Lester Wallack, THE NEW YORK MIRROR has something to say upon a question which has more than once been touched upon in the Post.

It remarks:

But after all it is not on grounds of patriotism that Mr. Wallack's services as a manager should be estimated. Art, it must be remembered, has no nationality. All that the friends of the American drama and the American dramatist can justly ask and expect is the encouragement of that which gives promise, and the impartial recognition of merit. It is thus that the American drama will be developed—not by depriving ourselves of the benefits of foreign achievement. Free trade in dramatic products cannot fail to stimulate our own producers, providing the market is open and not polluted by unfair preferences in either direction. We cannot kill good American work by letting in good foreign work; we cannot make a national drama by closing the doors of our theatres against the drama of other countries. Shakespeare, the man, was English; Shakespeare, the poet and playwright, is universal.

This, it seems to us, is a fair statement of

This, it seems to us, is a fair statement of the proper critical attitude toward the modern gin. It is a mistaken patriotism which attempts to discriminate against the art of other nations. That sort of thing ought to be left to Congress, which still refuses to remove the duty from for-eign paintings, and which might just as well, arguing from analogy, impose a tax upon for-eign plays with the mistaken purpose of "protecting" American dramatists

Professional Doings.

-Dot Harrison has signed with Andrews' Michael Strogoff company to play Sangara. -T. H. Winnett will shortly pay the Shamus O'Brien company a flying visit. -Charles Erin Verner is said to be playing to large business out West.

Dusiness out West.

—Aroold Wolford has been engaged with Fleming's Around the World company to play Passpartout.

—W. S. Cleveland, manager of Haverly's Minstrels, is one of the youngest managers in the profession. He is only twenty-seven years old. He began thearrical life as an usher at the theatre in his native city, Chillicothe, O. Last January he became associated with J. H. Haverly.

-Thomas J. Page and Emily Gilroy have been engaged for the Rose Lisle company, the former as advance agent and the latter for juveniles.

vance agent not the latter for juveniles.

—The farce-comedy, He, She, Him and Her, has been undergoing some changes of late. The restaurant scene has been discarded, in it he second act is now done in a farm house. The let ding parts have not been materially altered, but the story has been more closely consected and some of the minor parts written up.

-Love's Sacrifice, which has not been played in this country since Mary Anderson's second year on the tage, and Lucretia Borgia have been added to Maude Sanks' repertours.

—Tre quaint little darkey who is a recent addition to F. H. Winnett's Passion's Slave company is quite an acquisition, his song and dance being greatly applanded.

pnanced.

—J. H. Mack, manager of Robert Downing, went on before his company to Nashville, in order to have some shooting at Carter's Creek and test the qualities of his fine bred setter dogs. They behaved so well that he in-tends to enter them in the Southern and National Seld

trials.

—Manager Fleischmann, of Philadelphia, telegraphs
THE MIEROE: "Another successful Walnut Street
Theatre production is Nell Hurgess' Country Fair. It
opened on Monday to the largest house of the season,
It will surely have a long run in New York."

—The receipts at the Lyeeum Theatre, which was opened by The Wife co. on Monday night, are reported to have been \$4 300. This included premiums on seats and boxes, of course.

and boxes, of course.

—Mase Edwards writes that the Kimball Opera company has been doing a large business. "The organization," he says, "is really one of the best I have ever been connected with." The principals include Blanche Chapman, Amy Harvey, Hattie Arnold, Julie Earnest, Ed. Chapman, Arthor Bell and Harry Rattenbury. There are forty people altogether in the company.

—According to Manager H. E. Wheeler, Newton Beers' Lost in London has been doing an excellent average business in the South. Two weeks only have been changed from the original route, and those advantageously. The company plays in Memphis next week. "Managers who have cancelled the South." says Wheeler, will now have their property men take a trunk strap and wallop them all over the theatre, for they have lost the best time for money-making in this section."

Letters to the Editor.

BEARDING THE LION.

Editor New York Mirror:

DEAR SIE: In the course of my life I have met with several stage-struck young women, and have listened with breathless interest to the stories of their various and thrilling encounters with managers. Could these stories be really true? Were women really subjected to the humiliations they related to me?

So I, too, became fired with an ambition to interview a manager—or rather several managers—I'm never limited in my views. After some inquiries I was informed that Mr. Daly was just the man for me to see. I would find him the kindest and most courteous of men, with a vast amount of admiration for budding genius—like mine. You perceive my modesty. 'He is a most jovial man, and he has that happy knack of outting you entirely at your case.' said one of my informants. (I've a lorking suspicion now that that person was "guying" me.

a lurking suspicion now that that person was "guying" me)
So I donned my most fetching gown and smartest hat and set forth "to beard the lion." Arrived at the stage door I saked the guardian of that sacred precinct, with my most seductive tone and bewitching smile, "Could I see Mr. Daly?" He succumbed instantly to the tone and smile and said he'd see. "Mr. Daly was awful busy; but he'd do his best." Wherenpon I gave him my card and a very flattering photograph of myself, bestowed another of my special grins upon him, and he disappeared up a mysterious looking staircase, while I sat in a very draughty hall and waited.
He was really a charming man, that back door heeper, and I regard him now with positive affection. Presently he returned and said, "Come this way," and I followed him meetly and varied the monotony of my journey by stumbling over sundry obstacles, which proved on investigation to be unexpected sets of small stairways which, owing to the gloom and my short sight I failed to see in time. At the imminent risk of my neck and dignity I reached the green-room. I presume it was the green-room—it had a green carpet down—and the thought also crossed my mind that there had been any number of fresh young creatures ushered in there before my time, so I don't think the name in-appropriate.

After a few minutes the great Augustin entered. But

appropriate.
After a few minutes the great August in entered. But heavens! Where was the beaming smile and kingly courtesy I had come prepared to meet?
To my "Good morning," he never so much as replied but stood and glared at me a few seconds and then demanded in a tone that Mr Hyde might have envied, "What do you want?" Eucouraging.
"I—I want to go on the stage," I faltered, "and I—I thought perhaps you—"

"!—I want to go on the stage, thought perhaps you..."
"I don't want any extra girls—got all I want," and then he bolted out of the room beckoning me to follow and pointing down that dreadful stairway, implying that that was my way out, disappeared from my as-

tonished gase. "Extra girls!" Ye gods, what a fall for my sarring ambition! This was being treated with "kindness and courtesy" and "put at one's ease:" and by a man who gets his living by the talents of the women he treats with such scant ceremony.

reast a pixy death should have taken away the dearest and kindest of men. Lester Wallack, who neverturned a deaf ear to any aspirant no matter how abourd
his claims to his attention might be. And then compare the kindness and civility one receives from Mr.
Hill and Mr. Frohman with the elaborate courtesy(r)
of Mr. Daly and the results are scarcely complimentary
to the latter. One can rrathfully say of the others that
there are a few in this worn-out old world that still can
wear "the grand old name of gentieman." Sally.

TOLEDO, Ohio, Oct. 6, 1883.

Rálier New York Mirror:

DEAR SIE:—While I am very reluctant to continue to publicly allude to my private affairs, I feel compelled to again defend myself against the gross injustice of the "Giddy Gusher's" attack in your issue of Oct. 6. Up to the present time I have always supposed that The Mirror would not descend to personalities in any case. I, therefore, cannot understand why I should be singled out as the one instance. In common justice,

singled out as the one instance. In common justice, permit me to say that the "Riverdale home, the place to dream of," was purchased with my money—money that was carned through "obstructions" and "lots of boulders" that lay across a "rocky road" of ingratitude and deceit.

My darling daughters are "educated" and "accomplished," thank God, because I, their father, have always had them surrounded by the most refused influence—being taught by the most refused influence—being taught by the most able teachers our circumstances would permit—even carrying them about the country, always at expense, in order that they might be under the nersonal care and attention of both ence—being taught by the more carrying them about the country, always at expense, in order that they might be under the personal care and attention of both father and mother.

If anybody, through either malice or mistaken friendahp, continues to attack me, I shall be compelled to go the country of the cou

ship, continues to attack me. I shall be compelled to into a most uninteresting exhibit of facts, dates an figures to show who planned out the enterprises as sustained them, by which the "Knolls" now remains a home to my children. No "retributive justice will ever impel me to accept it as a shelter, if force circumstances should make it impossible to be a hon for me as well, in every sense of the word, Your obed ent servant,

MR MANSFIELD AND MR BANDMANN.

Lyceum Theates. London, Sept. 26, 1888

LYCRUM THEATER.

LIST SEP.

LIST SEP.

LIST SEP.

LIST SEP.

LYCRUM THEATER.

LYCRUM THEATE

lated as to Mr. Manuscrit scripts, which are open cleatly refuted by the public prints, which are open all who can read. I am, sir, very truly yours.

E. D. PRICE.

BAD DRESSING-ROOMS AGAIN

BAD DRESSING-ROOMS AGAIN.

Numaurg, N. Y., Oct. 8, 1888.

Editor New York Mirror:

My Dran Sir.—Your magnificent expose of filthy dressing-rooms throughout the country has brought about many changes for the better, but here is one to record. Of all the theatres, from the front door to the back wall, it is certainly the most filthy of any I have ever had the misfortune to visit, and for the good of humanity and the ma-agers I wish to warn them against the old Opera House at Newburg.

There is a magnificent theatre here, but by some mistake we were booked at the old one. Hoping this will not take up too much space in your valuable paper, I remain, yours respectfully,

F. M. KENDRICK, Running Wild company.

The Veteran Play Publisher Talks. Samuel French, father of T' Henry French. and head of the play publishing house of Samuel French and Son, arrived in this country from Germany by the Aller on Friday last.

"I have had a pleasant trip over," he said to a MIRROR reporter, "and if my voyage back is as sgreeable I shall have nothing to complain of. This is my hrst visit to my native country since 1883 I've come over to see my friends, take in the Broadway Theatre and a general in spection of business. I have seen the Broad way and I think in every detail it's a grand

"During my stay I shall visit Pittsburg, Philadelphia, Chicago, Boston and Cleveland, and return by the Aller in November. I have brought over four or five manuscript plays with me. I have not come on business, though. I had pieces on at five theatres when I left London—Uncle and Aunts at the Comedy, Mama, an adaptation of Les Surprises du Divorce, at the Covent, and Betsy at the Criterion. One of the other two pieces is The Ticket-of-Leave Man at the Olympic I know that play is public property here, but on the other side I have a copyright on it for forty two years.

"This is a business where a man has to walt, and if you have the best material that walt, and it you have the best material that money can secure you are sure to be on the winning side when your opportunity comes. Some of my bes: successes have come after the plays have been in my safe for two or three years. Opportunity is what the playwright and the actor both must wait for, and want of opportunity kills more good plays and more great actors than anything else. My apportunity comes when the manager gets in a corner.

"At the present moment I have four wellknown authors writing for me exclusively in ollaboration and otherwise, and two of l have for their next hve pieces. One of their plays will be seen at the New Garrick and another at the St James'. The first piece there will be a dramatization of a novel, the second play will be one by W. S Gilbert, this will be followed by a posthumous piece of Sir Charles Young's, and then mine will come."

Klaw and Erlanger state that they have systematized their office business in such a man-ner that they have been able to transact probably more business than has ever been done by any theatrical agency in this country. Besides representing several hundred theatres, and giving entire satisfaction, they are looking after the routes of the following traveling organizations: Joseph Jefferson, Fanny Davenport, Shadows of a Great City, A Dark Secret, C. W. Couldock, The Fugitive, Little Tycoon, J. K. Emmet, Jemes A. Herne's Drifting Apart Daniel Sully's Corner Grocery Amberg's Opera company, Duff's Opera company, W. W. Tillotson's Zig Zag, Lavinia Shannon, Prescott McLean company, Reland Reed, H. rbor Lights, Maur's Barks, Sel Smith Russell, James Wainwright company, Prof. Cromwell and many others. probably more business than has ever been

MANAGERS' DIRECTORY.

The following are the leading Places of Amusement, Hotels, etc., in the cities and towns alphabetically arranged below.

ALTOONA, PA.
THE NEW ELEVENTH AVENUE OPERA HOUSE. THE ONLY FIRST-CLASS OPERA HOUSE IN THE CITY.

This elegant Opera House will be built on the site of the old Opera House, under the supe vision of the cele brated architect, Mr J M. Wood, of Chicago, and will open Oct. 1, 1884, with

MR and MRS. W. J. FLORENCE.

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